

The School Musician



In This
ISSUE

•
Complete Story
and
PICTURES

•
FIFTH
ANNUAL
SCHOOL
BAND
CLINIC

•
January
1936

Cornet Trio
Endicott, New York
1935 National Contest
See "Who's Who"

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IN THE DAYS of the Rameses when ancient Egypt owned or controlled what was then the major portion of the known world, let us stop on a street corner in Cairo and listen to the plaintive melody of an ancient musical instrument, the earliest ancestor of the clarinet.

Someone, we shall never know his name, discovered that by cutting a thin slice at one end of a piece of hollow reed that a musical sound could be produced when he blew through it. Perhaps he used it as a lure for wild birds or to call his favorite dog. Someone else found that other tones could be produced by boring holes in the tube and opening and closing them with the fingers.

This musical instrument was later introduced to classic Greece where it was widely used and was known as the KALAMOS. There are several of these ancient Greek instruments still in existence, five of which are owned by the British Museum.

During the middle ages in Europe the name Kalamos was corrupted into many forms, a few of which are Chalemie, Schalmey, Calemel, Kalemele, Shawm, and the more common Chalumeau.

The clarinet as we know it today was named after the Italian word, Clarino, which means trumpet. However, the first real clarinet was developed by Johann Christopher Denner of Nuremberg, Bavaria, in 1690.

Denner experimented with the primitive Chalumeau and discovered that by boring a hole near the mouthpiece and adding a key to be manipulated by the thumb of the left hand, that he could increase the range of the instrument by more than an octave. From that point the modern clarinet evolved.

Sax, the famous inventor of the popular saxophone, has been given much credit for the development of the clarinet, particularly in intonation and mechanical improvements. Perhaps the men next to Denner, who contributed most to the development of the clarinet, are Klose and Albert. Klose applied the so-called Boehm system of keys (1843), while Albert invented the Albert system.

Since the time of Denner many key systems have been invented including Muller, Albert, Barrett, Boehm, Baermann, Puppetchi and Klose, who also contributed the first Boehm system. The Barrett system is really the English equivalent of the Albert system, being practically identical.

The earliest scores calling for clarinet appeared in about 1713 when Mattheson wrote parts for this instrument, although Handel, who was a contemporary of Mattheson, apparently knew nothing of the clarinet. Bach scored for the clarinet in 1763. Later Mozart followed and in modern times the clarinet is a highly important instrument in both orchestra and band.

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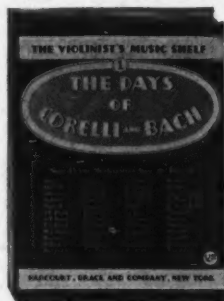
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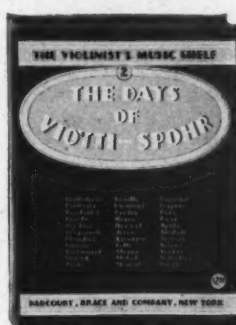
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" Bourrée ('Cello Suite)
" Chorale (Jesus, Joy)
Bach, P. E. Andante Espressivo
Bach, W. F. Larghetto & Allegro
Biber Gavotte
Bonporti Lamento
Boyce Country Dance
Burney Pastorale
Corbett Sarabande & Courante
Corelli Suite in F Major
Couperin Soeur Monique
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Geminiani Allegro (Sonata in A)
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Gluck Andante (Orfeo)
" Gavotte (Iphigenia)
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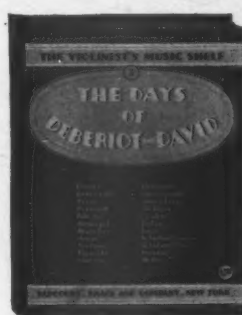
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" German Dance
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Lolli Grave and Allegro
Mazas Adagio on the G String
Mehul Gavotte
Mozart German Dance
" Larghetto (Quintet)
" Larghetto (Concerto)
" Minuet (Divertimento)
" Romance & Minuet
" Rondo in D Major
Paganini Last Thought
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Deberiot Air Varié, Op. 12, No. 6
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Mayseder Andante and Rondo
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" Venetian Gondellied
Meyerbeer Torch Dance
Molique Mélodie, Op. 36, No. 4
Onslow Adagio (Sonata, Op. 11)
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Schubert, Francois
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E. L. GADBOIS,

Minneapolis, Minn.

A man dearly beloved by his school musicians of North High School in Minneapolis, Minnesota, is E. L. Gadbois, their bandmaster. Six years ago marked the beginning of a new instrumental music department at North High and with its advent came Mr. Gadbois. Today due largely to the untiring efforts of this ambitious man, this school has one of the finest music departments in the United States. Classes, which in their beginning in 1929 numbered three or four students, today are so popular that nearly a hundred boys and girls must be turned away each term.

Mr. Gadbois passed his examination for the

Symphony at the age of 19. For many years he did professional work on the stage. At present he is devoting his leisure time to his work as conductor of a summer band and orchestra clinic for music supervisors. Mr. Gadbois has written and published several method books for band and orchestra. Both the band and orchestra of which Mr. Gadbois is director have held the coveted spotlight positions at their state contests several times. During the last five years the orchestra has twice been a Minnesota State champion. The other three years it was just behind, in second place. The orchestra has broadcast over coast-to-coast

networks several times, and played with the Minneapolis Symphony Orchestra in 1934. It is an active assistant at the major school functions.

The band, too, has achieved an enviable record. It has also won two State championships and twice placed second. And so Mr. Gadbois has built up a music department which offers endless opportunities for music hungry boys and girls. His personal interest in the success of his students, his strict regard for details, his patience, and his pleasing personality have endeared him to the school musicians at North High as they have constantly advanced along the road of musical progress.

The School Musician

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A. R. McAllister, President
National School Orchestra Ass'n
Adam P. Lesinsky, President
American Bandmasters Association
for the School Band Field

Robert L. Shepherd, Editor

JANUARY

Vol. 7 1936 No. 5

CONTENTS

We Are Making America Musical—E. L. Gadois	4
News and Comments	6
The Fifth Annual National Band Clinic ..	7
Cleveland	8
Two Clinic Bands Compete for Honors ..	9
And Here Is the Roster of the Two Clinic Bands	10
Twirling, By E. L. Clark	12
Vexing Pranks of the Woodwinds, By George L. Waln	14
Student Conducting, By H. E. Nutt	15
The Small Orchestra, By Elma Prickett ..	16
How to Play the Violin, By Max Fischel ..	18
Interpreting Required Numbers, by Edward Meltzer and Clifford Lillya	19
How to Play the Trombone, By John J. Horn	20
A Line to Pianists, By Theodora Troendle ..	21
They Brought Glory to Their States	22-23
Eavesdropping, By Jean Dragoo	24
School Dance Bands	29
Who's Who—Endicott, New York, Cornet Trio	31
Reviewing the Latest Music, By Forrest L. Buchtel	32
A. B. A. Forum	36
The Back Parlor	40
A 3,000 Mile Bargain Counter	41-42

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News and Comments

● ONE OF THE outstanding events among school musicians during the last month in Chicago was the eighth annual Harrison High School Band Concert. The program for the evening, containing many delightful surprises, was arranged by Captain John H. Barabash, conductor of the band. The highlight of the evening came when A. R. McAllister, president of the National School Band Association, took the baton and led the band.

Joseph Ewald, former student conductor of the Harrison High School Band, was also a guest conductor. Mr. Ewald was honored by his former school by being presented with a baton in commemoration of his fine work while a student there.

Milan Brousek, son of Anton Brousek, bandmaster for many years in Chicago, gave a beautiful performance on the xylophone. Milan placed in the Second Division at the National Contest last year for his splendid interpretations on this instrument.

The concert was sponsored by the Harrison Band Parents Association, and the proceeds will be used to send the band to the National Contest this spring.

The eighth annual concert of this champion band was a champion performance, and Captain Barabash is to be congratulated on the exceptional reputation this band has achieved and unquestionably retains.

• • •

A Valuable Clinic

The Colorado Instrumental Directors Association put some real concentration into making their third annual clinic, held December 13 and 14 in Colorado Springs, highly valuable, and from all reports they were very successful. The research committee put many hours into gathering information and material which would prove helpful to the directors in their work.

The two aims of this clinic were "to put instrumental music on a par with other subjects taught in the public schools, both for definite subject matter taught and credit received," and "to set a definite high standard for the members of our profession."

Elaborate questionnaires concerning methods, materials, and schedules were sent out in an effort to determine a standard test for prospective bandmasters. The officers of the association are Rei Christopher, Pueblo, president; Donald Haley, Longmont,

vice-president; and Herbert K. Walther, Englewood, secretary-treasurer.

• • •

Ralph E. Rush and his Cleveland Heights, Ohio, High School Band starred again in a brilliant broadcast performance recently. The program was on a national hook-up and was given over station WTAM. Among the numbers were two Sousa favorites, "King Cotton March," and "Semper Fidelis."

• • •

New England Busy

Just as the officials were winding up the business at the National Band Clinic down at Urbana, Illinois, another group of music enthusiasts was gathering in Boston for the Free Band Leaders Clinic. They were the members of the New England Music Festival Association. Edwin Franko Goldman conducted the clinic dealing with the band leaders' problems.

The New England association has announced May 22 and 23 as the dates for its annual festival, and the host city is to be Portland, Maine. This event is to be somewhat different from the former festivals held by this organization in that it will contain some competitive features for those desiring them. Judges will be present and ratings will be given.

Another eastern musical event coming soon is the All-New England High School Band, Orchestra, and Chorus Festival Concert, which is to be held on March 21. The location is to be announced later. The band, orchestra, and chorus which will participate in this concert are made up from the best band, orchestra, and choral high school students from all New England high schools. Paul E. Wiggin, bandmaster at Pawtucket, Rhode Island, is conductor of the All-New England High School Band. Walter Butterfield, Providence, Rhode Island, is conductor of the All-New England High School Chorus.

• • •

Burlington, Vermont, has again been selected as the host city for the Vermont State Festival on May 1 and 2. This is the ninth festival for Vermont; the first was held in 1928. The festival will consist of three programs—a glee club program, a band and orchestra program, and the All-State Orchestra and Chorus.

• • •

A New Orchestra

Clarence S. Bowman, band and orchestra director at Garfield Junior

High School, Johnstown, Pennsylvania, led the debut performance of the newly organized symphony orchestra of Johnstown. The orchestra is being sponsored by the Choir Ensemble Society there. The orchestra gave the three movements of the "Little Symphony," by Stanley R. Avery. This was the first time this selection had been performed in the East.

• • •

The weekly broadcasts of the instrumental and vocal music to be used in the annual Kentucky High School Music Festival, announced in the December SCHOOL MUSICIAN, may now be heard over station WHAS in Louisville. The music will be given interpretations by University of Kentucky artists. The programs are on the air at 1 o'clock (Central Standard Time) every Thursday afternoon.

• • •

California's New President

A line from the California State Bandmasters Association informs us that Colonel Vesey Walker, director of those international champions in 1934, has been elected president of the association.

• • •

Another Chicago concert which attracted many music lovers of the city during December was one given by the Marshall Symphony Orchestra, in the Marshall High School Auditorium. The program was presented on December 11, under the direction of Merle J. Isaac, orchestra director at Marshall High School.

• • •

Hearts stopped beating for a few seconds December 5, when the announcement of pledges to the honorary band fraternity, Kappa Kappa Psi, was made at the University of North Dakota Fall Convocation Concert. Senior bandsmen were also honored by being awarded sweaters, courtesy of the university athletic department. The concert was under the direction of John E. Howard, assisted by Bert Christianson, a student.

• • •

Friends of Ray Dvorak, professor of music at the University of Wisconsin, and formerly assistant band director at the University of Illinois, will be interested to learn of his engagement and approaching marriage to Miss Florence Hunt, a music teacher in Madison, Wisconsin.

The Fifth Annual National Band CLINIC

...
With 25 Per cent Increase in Attendance
...

Herbert L. Clarke, Honorary Guest Conductor
...

● **WITH ATTENDANCE** crashing all past registration records, the Fifth Annual National Band Clinic leaped abruptly into the midst of a two days' concentrated program, at eleven o'clock Thursday morning in the Band Building at the University of Illinois, when A. R. McAllister, President of the National School Band Association, called the first business meeting to order.

For the past twenty-four hours school Bandmasters from twenty-three states and Chicago and Cleveland had been mobilizing, shaking hands with once-a-year acquaintances, and scrambling for places to leave their overnight bags while they, proverbially, rolled up their sleeves and elbowed into crowded assembly halls for a kaleidoscope of edifying sessions that left but meager moments in which to eat and sleep. Already the two clinic bands had been organized, the musicians having arrived on Wednesday, and the preliminary rehearsals had been completed. Enthusiasm was playing a rhapsody in high pitch, and newcomers quickly caught the trend of all work and, mostly, no play.

Mr. Herbert L. Clarke, former cornet soloist and assistant conductor of Lieutenant-Commander John Philip Sousa's Band was honorary guest conductor of the clinic, coming from his home in Long Beach, California, for that purpose. Of all men living, Herbert Clarke is probably the most authentic reflection of the great "March King" himself, the two men having worked together in such close and

harmoniously confidential relationship for so many years.

Mr. Clarke appeared several times during the many sessions of the two full days, now as conductor, now as lecturer, always with that kindly mannerism and warm friendliness that endeared him anew to old friends and brought new acquaintances close to his heart.

The first major event of the Thursday session took the form of a marching clinic, conducted by Mark H. Hindsley, University of Illinois. Assisted by members of the University Band, Mr. Hindsley succeeded in one hour in getting one of the student bands to perform simple maneuvers and follow a few important commands. This event was an experiment which proved quite worth while.

Early Thursday afternoon Mr. Clarke appeared and gave a short discussion on the importance of perfection in playing. In his genial manner he included many entertaining anecdotes and bits of historical interest.

Concealed under a purple haze that smelled something like tobacco the Smoker in Neuman Hall, Thursday night, revealed unmistakable signs of wit and humor. Along with the funny business came doughnuts and cider, and a good time was had by all.

Clinic attendants had a busy schedule Friday morning. One of the most interesting of the series of lectures was the one given by W. F. Ludwig, Chicago, on "Teaching Percussion Methods and Solos." Mr. Ludwig gave a novel demonstration by having an "average high school student" as-



"This clinic is a real inspiration to me," said Herbert Clarke. "The work our school bandmasters are doing is a grand thing for the youth of America, and for band music. I got the thrill of my life out of hearing and directing those wonderful student bands and I think Mr. Harding's concert band one of the finest organizations in America."

...
"The fine spirit of cooperation and the intent of purpose with which these bandmasters are working is a great incentive to me, and I am especially proud of this association for striving to 'keep up with the times' musically," said Frank Simon.
...

...
assist him in showing common faults of drumming. Then Mr. Ludwig brought Bill Mautz, First Division winner in the 1935 National Contest to the stage to demonstrate proper percussion methods. Bill gave a very delightful performance.

In his lecture Mr. Ludwig pointed out that practice with the band alone will not develop the essentials necessary for good drumming. A thorough knowledge of the rudiments should be mastered before a boy or girl should be admitted to the band, he said.

Clarence G. Warmelin, noted Chicago clarinet teacher, gave a demonstration and lecture on the clarinet, discussing the technical difficulties of the instrument. Mr. Warmelin emphasized the importance of the correct position of the hands in relation to the instrument. He pointed out that there should be no movement in the wrist—all movement should be made by the fingers. Following his lecture Mr. Warmelin's clarinet quartet gave a brief recital.

William D. Revelli delved into his lecture and demonstration subject of "Fundamentals" with a thoroughness that absorbed his time long before he had finished. He talked most on the subject of position, which he marked "first" among the fundamentals of band instrument teaching and assisted by members of the Blue Band proved how poor position affects adversely both the tone and the pitch of various instruments. "Position," he said, "gives the band a good or bad appearance and greatly affects the self-confidence of the performer. But appearance is a small detail in contrast with a good performance, on both of which position has a direct bearing. Position is a part of the discipline of the ensemble."

The other nine points, in the order named, and about which Mr. Revelli is writing in detail for *The SCHOOL MUSICIAN*, are: breath control, tone production, intonation, fingering, legato, solfeggio, phrasing and style, rhythm, and technic.

A lecture and demonstration by Harold Bachman, Chicago, and his brass ensemble proved edifying as well as entertaining. The Fanfare Four of former radio fame were among the members of the brass ensemble, with one substitution.

The personnel of the ensemble included Charles Gould, cornet; Harry Jacobs, cornet; Hugh Gault, cornet; Frank Gault, trombone; Earl Stricker, horn; Robert Summerhill, euphonium and trombone; and Harry Sherrington, tuba.

Among the selections played by the brass ensemble were (sextet) "Allegro", from Beethoven's Sixth Symphony, transcribed by Holmes; (quartet) "Annie Laurie", paraphrase, Gault; (quintet) "Staccato Etude", Gault; (quintet) "Five Short Pieces, Lawrence; (quartet) "Bouree", Handel; "In Modo Religioso", Glazounow; (sextet) "In Festive Mood", Busch; "Serenade", Gault; "Fantasie L'Amérique", Benoist; (quintet) "Second Suite", Francis H. McKay; "Quintet," Opus 5, Ewald; (quartet) "Drink to Me Only with Thine Eyes", Gault; "Memories of Stephen Foster", Gault; (sextet) Two Movements from

Sextet in E Flat Minor, Bohme, (a) Allegro Vivace (b) Finale.

At 2:30 Mr. Clarke again took the stage to discuss "Wind Control." "It is ninety-five per cent of correct instrument playing," he said. He explained that patience, practice, and endurance are necessary to accomplish "wind control." Mr. Clarke pointed out that one reason bands have not reached such high development as symphony orchestras is that the latter need make no break in tone for breathing.

Another man of national importance who graced the roster of guest conductors was Dr. Frank Simon, director of the Armco band, heard on the air every Wednesday night, and a former

cornet soloist of Sousa's band. Mr. Simon was most agreeably conspicuous in the major events of the clinic, and further ingratiated himself among his devoted friends.

Mr. Simon's paper on "Program Building" was one of the most interesting read at the clinic. He expressed strong opinions on giving the public what it wants. He believes that a well chosen program must create a desire for better music, but it must not force the so-called high-brow music on unappreciative audiences. "Even the most discriminating audiences want entertainment mixed with their musical diet," Mr. Simon stated. His complete talk, which you will find

(Continued on Next Page)

CLEVELAND

Locale of the 1936 National Band Contest

• • •

Definite Dates to be Announced

● CLEVELAND, OHIO, is the city picked for the big 1936 National School Band Contest with temporary dates set for May 7, 8, and 9.

Harry F. Clarke, Supervisor of Bands for the city of Cleveland, was present at the clinic and is highly enthusiastic over the prospects of this event coming to his home town, a national band contest which, in his judgment, will exceed even the great Evanston contest of 1933 by twenty-five bands.

"We have made a pretty intelligent estimate of what may be expected," he said, "and I believe we are going to have a hundred bands. This estimate is based partly on the accumulation of two years' eligibles, partly on the great number of bands of national contest caliber in the central states convenient to Cleveland, and partly on somewhat improved financial conditions which should make it possible for more bands to attend this year. Then, too, some of the Eastern states have been making fine progress, and I believe we will have a better

representation of bands from the east this year."

The tentative dates were accepted at the meeting as the only certain time in which the great Cleveland auditorium will be available. It was clearly brought out at the meeting, however, that the weekend of May 21, 22, and 23 is preferable, and if it is possible to make all arrangements necessary, the contest dates will be changed accordingly. This will be finally settled within the next week or ten days, and prompt announcement will be made.

This represented the major piece of business of the annual meeting of the National School Band Association. Under the two year plan there were no officers to be elected this year. The new directors you will hear more of later. There were a number of other resolutions passed into the minutes, and these will doubtless be announced in the next issue of *The SCHOOL MUSICIAN*, provided they are ready for release by the president, Mr. A. R. McAllister.

itself extremely entertaining, will appear in a later issue of *The SCHOOL MUSICIAN*.

It was especially fitting that Mr. Clarke, for many years assistant conductor of the famous Sousa band, should be guest conductor of this clinic. At a meeting Friday afternoon the National School Band Association presented a bronze plaque in honor of Sousa to be hung in the Sousa Memorial Library on the University of Illinois campus.

After the presentation of the plaque by William Revelli, University of Michigan, chairman of the memorial committee, the personal library of John Philip Sousa, willed to the University of Illinois by the great conductor, was opened and bandmasters and clinic guests had the pleasure of visiting there and seeing many treasures left by the original owner. In looking over the library Mr. Clarke found many folios bearing his own work of labeling and marking.

With over a hundred numbers performed by the various bands during the two days of the clinic there were doubtless still a few requests unrequited. Readings included the entire selective list for bands, some twenty odd numbers on the supplementary list of new publications and manuscripts, as well as a great deal of new program material and new band arrangements.

Closing the "best clinic ever" the National School Band Association Friday night endorsed a petition to put the University of Illinois Concert



Here are two more bandmasters who were featured in clinic news. They are Forrest L. McAllister, Petersburg, Illinois, and G. W. Patrick, Springfield, Illinois. The audience were delightfully entertained by their informal "sight reading" renditions.

• • •

The young lad receiving instructions from A. A. Harding, host to the clinic, is the son of Glenn Cliff Bainum. This future school musician attended nearly every event of the clinic, and he was always proudly carrying a toy instrument.



Band on a nationwide NBC radio network. And then the bandmasters from all parts of the Union adjourned and returned to their respective schools with new ideas and inspiration, ready to lead their school musicians to victory in the on-coming contests.

The success of this clinic is a fine tribute to the many men who worked together in making it possible. To A. A. Harding, the host, and his assistants, Mr. Hindsley and Mr. Overgard, much credit is due. The associate conductors who worked so diligently with the two clinic bands during the session were Carleton Stewart, Mason City, Iowa; Capt. J. H. Barabash, Chicago; L. Bruce Jones, Little Rock, Arkansas; Mr. Revelli; Ralph E. Rush, Cleveland Heights, Ohio; A. R. McAllister; Mr. Patrick, and F. L. McAllister.

Two Clinic Bands Compete for Honors

• • •

Both Bands Win

• • •

●OUT OF OVER four hundred applications G. W. Patrick, assisted by Forrest McAllister, picked a hundred and eighty star musicians for the two clinic bands. The original questionnaires, or application blanks, were sent to Class A and B schools that are members of the National School Band Association. Thirty-eight schools of seven states were represented in the two ensembles.

The purpose of the two clinic bands this year was to provide, with the aid of the university bands to the limit of their available time, an almost perpetual vehicle for clinic reading. This made it possible for visiting directors to hear a great deal more material than they would have been able to, with one band.

The boys met Wednesday morning for registration, and after try-outs and rehearsals during the day were divided into two units of ninety pieces each, with corresponding instrumentations as recommended by the National Association.

And what else could be expected of a group of contest-minded school band directors, with two bands of equal caliber on hand, but a contest? And a contest there was. Harold

Bachman took the contest directorship of the Red Band, so-called for want of a better name and Glenn Cliff Bainum conducted the Blue Band, also blue in name only. The great competition took place Friday night, following an informal concert by the university concert band. And here are the numbers played:

Blue. March—"Heroic" by Holmes, F. L. McAllister, conducting; Overture—"Raymond" by Thomas, Slavonic Rhapsody No. 2 by Friedemann, Glenn Cliff Bainum, conducting; Sight Reading under Mr. McAllister.

Red. March—"Venetian Festival" by Olivadote, G. W. Patrick, conducting; Overture—"Raymond" by Thomas, Overture—"Ariane" by Boyer, Harold Bachman, conducting; Sight Reading under Mr. Patrick.

The sight reading was remarkably well done for so few rehearsals, and both bands won first place with special mention by a unanimous vote of the audience. Conductors Bachman and Bainum, however, let themselves in for a satirical barrage in the form of judges' criticisms, so clever that a motion was made a matter of official record that they be tabulated and published in the next issue of *THE SCHOOL MUSICIAN*.

The benefits accruing to participating members of these bands, to say nothing of the joy of the trip, surely was enough to justify the efforts of all concerned. To work under the batons of such famous guest conductors as Herbert Clarke, Frank Simon, A. A. Harding, A. R. McAllister, Harold Bachman and Clifford Bainum, was both thrilling and educational. Then there was the marching event under the direction of Mark Hindsley and the baton twirling lessons by Wilson. During the three days' visit the band members were lodged in the fraternity houses as guests. G. T. Overgard was in charge of the housing and did an excellent job.



The Sousa plaque presented by the National School Band Association which is to hang in the Sousa Memorial Library at the University of Illinois. The plaque was made by Dieges and Clust. Below, at the presentation ceremony, are, left to right, William D. Revelli, A. R. McAllister, Herbert L. Clarke, Frank Simon, and A. A. Harding.

And Here is the Roster of the two Clinic Bands ... The Red Band

OBOE and ENGLISH HORN: Eugene Graham, Waukegan; Kenneth Greenberger, Cleveland Hgts.; Geo. Kletzman, Hobart, Ind.

BASSOON: James Campbell, Urbana; Donald Detwiller, Rock Island; Sanford Sharoff, Cleveland Hgts.

FLUTE and PICCOLO: Steve Gladics, Harvey; Don Hayworth, Logansport, Ind.; Chas. Lawburg, Urbana; Eldor Pflughoeft, Hobart, Ind.; John Weber, Springfield; Melvin Holtz, Elgin.

ALTO CLARINET: Arthur Bleich, Cicero; Bill Rhinehart, Little Rock, Ark. Frank Williams, Urbana.

BASS CLARINET: Elmer Schultz, Hobart, Ind.; Harvey Shea, Waukegan.

ALTO SAXOPHONE: Earl Archer, Springfield; Verne Engledow; Olney; Bernard Vance, Centraia.

TENOR SAXOPHONE: Billy Boner, Springfield; Arthur Schoessel, Rock Island.

(Turn to page 37)

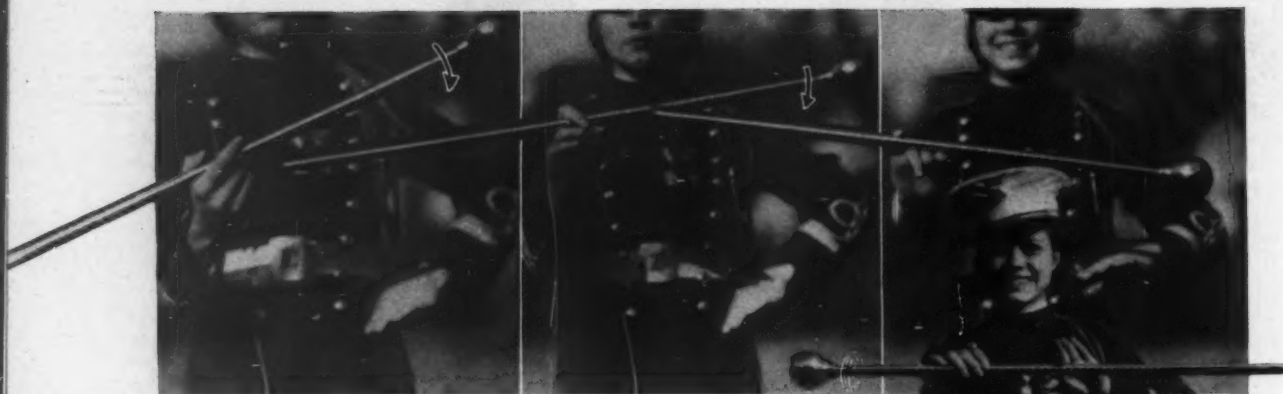


It looked pretty serious for the two contest band conductors, Glenn Cliff Bainum, Director of Northwestern University Band, and Harold Bachman, Conductor of Chicago University Band. But with the discussion of the judges, placing both bands in plus-ultra first place, the hatchet was sunk and harmony returned to the noted Chicago conductors.



Below (top), the Red Band of the clinic, organized, rehearsed, and managed by G. W. Patrick and officially conducted by Mr. Bachman. This band won absolute first place in the contest. And below, the Blue Band to which blue notes were unknown. This band, rehearsed and managed by Forrest McAllister was led to positive first place by Mr. Bainum.





E. L. Clark Describes A "Championship"

TWIRLING

Toss and Finger Roll

Pictures 1, 2,
3, and 4.
Watch those
hands.

This Department is conducted by Fred W. Miller, Chicago, Illinois.

● THE TWIRLING movement I am about to introduce and explain requires but little energy for a long parade or exhibition routine. Thus, it is very beautiful to see because of its smoothness, and at the same time it is restful to tired arms. It is worked up in continuity from the four-finger twirl, or, as I term it, a finger roll. Can you do a continuous finger roll in front of the body? If you can, this movement will be all the easier for you. If not, and you do not know how, follow the examples as shown in the photographic illustrations, 1, 2, and 3.

Figure 1 shows the very beginning of the movement. Some give the baton a flip with the left hand to start the momentum, but I bring it from a figure 8 with sufficient momentum to send it around once to Figure 2. Then by dropping the hand slightly as the ball drops down and raising the hand as the ball ascends gives it the momentum to obtain the position in Figure 3. This Figure 3 position shows the baton ready to go over the back of the hand and back to the start at Figure 1.

If you have trouble getting momentum, take a small weight and tie it on the end of a string and whirl it around. Note how little effort it takes to make the weight spin in a circle. Just a little wrist movement

In this article Mr. Clark presents one of the finest of all baton movements, combining a twirling toss and finger roll catch, which, when properly developed, is extremely smooth and was but one of many fine movements which won for his daughter, Catherine Clark, the Junior Championship in the 1935 Chicago-land Tribune Music Festival. Catherine was taught by her father, who is drill director of the Elkhart, Indiana, High School Band, and has become, under his instruction, one of the country's outstanding girl twirlers featuring extreme smoothness, gracefulness, and speed. Photos were posed by Miss Clark.

F. W. Miller

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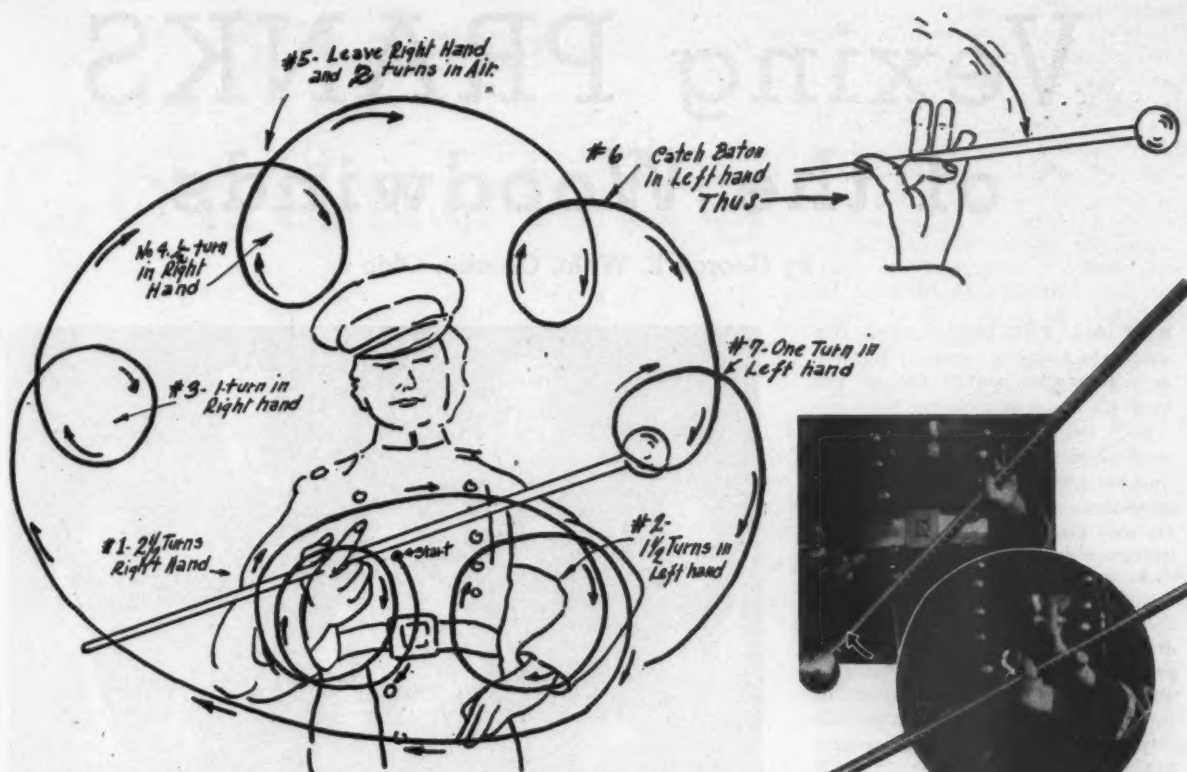
is all that is necessary to keep the weight in continuous motion. Thus, the ball of the baton acts the same as the weight to make the baton spin.

Now that you can do a finger roll, try the "Receive" with the left hand as shown in Figure 4, which means to receive the baton between the first and second fingers. The baton has gone through the finger roll and into a full hand grasp in the right hand instead of through the fingers again. Then when the left hand has "cut in" your right hand is quickly withdrawn and the baton turns on over to Figure 5 as the right hand is getting ready to go in again. Now the baton makes another half turn through the position at Figure 6 where the right hand

forefinger has hooked it. Note that the position of the right hand now is the same as in the original Figure 1, which is the start of another finger roll.

To prevent confusion, I have made little arrows on the figures to show the direction in which the baton is traveling. If you do it properly, the baton makes four complete revolutions.

Take some time to practice and get this movement very smoothly, and when you can obtain a good degree of speed try the little throw explained in Figures 7 and 8. In order for you to judge the very pleasing effect of this routine, check the drawing carefully and imagine how



This diagram shows clearly the whole routine of the twirling toss and finger roll as explained by Mr. Clark. Follow the outline carefully, and your marks will be much higher at the next contest.

it would look and add to your stuff in your next turn-out or exhibition.

Now instead of letting the baton go over the back of the hand while in the finger roll, as in Figure 3, raise the arm as the ball comes up in the second revolution, open the little finger and give the hand a quick turn to the left as shown in Figure 7. Thus, the baton will spin over in the air and travel to the left as in Figure 8. Learn to time and control it so you may catch it in the left hand as you do in Figure 4. Try it slowly. Let it turn only once in the air, so the ball is in down position, then turn left hand up, with the first and second fingers apart. Remember that the catch is made between these two fingers. This detail is important. The second finger really holds it and as the arm is brought down the baton turns on over as in Figures 5 and 6.

Here is the whole routine: two and one-half turns in the right hand, one and one-half in the left hand, one and one-half in the right hand, two in the air, two in the left hand—which you can follow in the diagram.

Of course, you may throw it higher after you have mastered the trick, but stick to it as explained here and only throw it higher occasionally, and always watch the hub of the wheel

in your catches, as you must do in all your fast throws.

You can develop a lot of speed with this movement, which is only a matter of practice. It is not at all difficult, as it looks, but it is very, very effective because you get the effect of continuous motion—continuous spinning—combined with the throw or toss, and you will get high marks on it in any contest scoring event.

If there are any further questions about this movement or the routine, just address me in care of THE SCHOOL MUSICIAN, and I will try to straighten you out on it. However, I do not think you will have any trouble if you have had any twirling experience, as there are sufficient photographs, and the diagram is quite complete.

The next issue of The SCHOOL MUSICIAN will contain the first of two articles by Larry R. Hammond, famous twirler of the American Legion. These articles will be in diagrammatic form and will give a complete series of finger spinning routine.

Figures 5 and 6 show the importance of dexterity of the fingers in expert twirling. Develop nimble fingers and you will find twirling an easier art to master.



The charm and beauty of graceful body movements, synchronized with the speed of the baton, must be mastered by the champion twirler, as shown in Figures 7 and 8.

Vexing PRANKS of the Woodwinds

By George E. Wain, Oberlin, Ohio

● OF ALL THE factors which contribute to a finished musical performance *intonation* stands out as perhaps the most important.

Each individual player and his director alike can well afford to take time out and study a few of the more important peculiarities not only of his own instrument but of the other instruments as well — particularly those in the same family as his own.

No section of instruments in the band or orchestra can show a greater diversification in the matter of tone production and resultant intonation difficulties than the woodwinds. In this brief article we will confine our thinking to the flute, oboe, clarinet, bassoon, and saxophone.

Why is it in the woodwind quintet that a pianissimo chord or an agreeable unison becomes very dissonant when blown to a forte, or becomes likewise dissonant when blown piano from a forte? Why is a perfect unison on the tuning note spoiled when the players change octaves?

The problem of playing in tune throughout the range of each instrument regardless of the dynamic marking will be better understood when we consider the following natural tendencies:

Flute Peculiarities

The flutist is frequently the greatest offender in faculty intonation because of the great variety of pitch deviation possible on any given tone. The pitch will normally rise as the student plays crescendo and will flatten as he makes a diminuendo unless he exerts a sensitive change of embouchure to offset this tendency. Forte playing, consequently, is very apt to be sharp, particularly in the high register and on tones where little of the flute tubing is used in their production, such as C and C sharp, third space.

Just as the flutist must adjust his lips so that more of the lower lip will cover the blow hole on the instrument to eliminate sharpening, he must be prepared to lift away from the instrument, gradually uncovering more of the hole and directing the breadth across it rather than down, as he ter-



This woodwind quintet is from Lockport, New York. The quintet is an important part of the musical life of the school. The members are Paul Davenport, flute; Robert Clark, first clarinet; Margaret Trott, second clarinet; Richard Boerman, oboe; and Oliver Pels, bassoon.

minates a soft phrase, to avoid flattening and dropping off abruptly.

"Do not kick the final note of a phrase goodbye, but kiss it goodbye!" Normally the player has about one-third of the blow hole covered by his lower lip and from this point exerts the necessary lip flexibility to open or close more of the hole, as needed to steady the pitch. All that one needs do to convince himself that movement of the lips and head are essential to produce good intonation and quality is to observe the symphony flutist. Watch him end a pianissimo slow phrase! Watch him make a sudden loud attack while his embouchure has been set for a soft passage! However, it is best to keep the head movement down to a minimum.

Some players have difficulty in flattening third space C sharp enough in the louder intensity markings. If by turning the flute blow-hole inward the pitch still remains too high and the tone quality is hollow and lacking in rich overtones, the flute mouthpiece should be placed lower on the lip to let the lip cover more of the hole. The player must realize that no two octave tones feel the same to the embouchure. The 440 A will need a different embouchure adaptation than the A one and two octaves higher.

One of the best ways of developing this adaptation, and its resultant quality and intonation, is through slurring slow octave tones—both up and down. Study the lip changes in a mirror and help them in their flexibility by making them move just a bit more than what seems necessary to slur up the octave.

My players include in our tuning procedure a series of octave tones. For example, each player sounds a different A and sustains it until the

(Turn to page 27)

Student Conducting

By Hubert E. Nutt

VanderCook School of Music, Chicago

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● **IN THE FIRST** assignment of our student-directing course last month we covered a number of important points, and I hope that all you ambitious ones have really studied, practiced and reviewed diligently on those points, so that you are now ready for more material. Let me urge that you keep reviewing and studying the previous lessons, for each time you go over them carefully, some new idea is gained.

Among the letters received this month was one from a young lady in Ohio who said, "I don't like the way suggested in the first lesson for beating a six beat rhythm. Our director beats it like this (she made a diagram), and I like it better. Is this way incorrect?" I knew this was coming when I wrote that paragraph for that question of "why can't we beat it some other way?" always comes up in every directing class I've ever taught. The answer is "certainly you can beat it some other way—as long as your method is clear to the players and looks good to the audience." There is no one absolutely correct" method. Even our best conductors do not direct EXACTLY the same for it seems that the personality of the individual gradually modifies the style until they have developed a style of their own.

But bear in mind that they DO follow the same fundamental principles outlined in our first lesson. The good ones don't "fan the air" vigorously when the band is to play softly, nor do they stop the baton when the band is to play smoothly. After all, the exact direction the baton goes for any beat doesn't make so much difference as long as you have a DEFINITE system and stick to it. So you see we are not going to argue on the matter of which direction for which beat. You will eventually have to use what your director uses anyway. So that's that.

Another student writes, "I get along

fine until I come to a hold—seems like things 'kinda go to pieces' there—what can I do about this?" Before I answer this student's question—let me say that the only way we really learn is to run into problems that won't let us rest until we have mastered them. I'm glad this problem has been raised by several of our readers. It's one that bothers many directors, yet the solution is simple if we know our fundamentals. Here's the trick that takes care of ALL holds. Go back to Lesson One and read the first sentence of the fifth suggestion made on Fundamental Principles. "When the baton STOPS, the tone is to stop." On a hold we want the tone to continue so we must KEEP THE BATON MOVING. Simple—isn't it? For example write down a measure of 4/4 time with four quarter notes and place a hold over the third quarter note. To indicate this hold we simply move the baton SLOWER on that third beat (to the right, of course) and as long as we move the baton to the right it's still the third beat. THE LONGER THE HOLD THE SLOWER WE MOVE THE BATON. Repeat that sentence until memorized. If you wish to stop at the end of the hold just stop the baton at the end of the third beat with a gesture which signifies that they are to cease playing—and HOLD STILL until you are ready to play the fourth beat, which is indicated by making the up-beat as usual. If no stop is to be made after the hold, simply go smoothly into the fourth beat as usual but with a vigorous gesture so that the players will not hesitate in making the pickup on four.

A good way to practice this is to write eight measures of solid quarter notes in 4/4 time. Place a hold on the third beat of measure two, on the fourth beat in measure four, on the second beat in measure six and on the first beat in measure eight.

The plain measures without holds give you time to get set for those with the holds. Practice this SLOWLY and thoughtfully, singing each note as you direct it. If the hold is on three—sustain the ee part throughout the hold—then say four as you change direction for the fourth beat. After the baton action is mastered add the left hand. Move the left hand ONLY on the holds. When the hold is on the first beat the left hand moves DOWN with the baton (to allow space for this hold the attack is made higher than usual perhaps about level with the nose). For holds on two, three and four, the left hand moves in opposite direction to that of the baton.

If a hold is marked on a whole note, beat three beats in regular tempo and make the slow beat on four. This is necessary because in many cases the accompaniment may have moving parts with the hold marked on the fourth beat. If you slow down on the first beat they may lose the rhythm and become so confused that the result will be very much "garbled." If you have studied the score and know that there are no moving voices on the climax hold of a vigorous finale to an overture, a fine effect is obtained by NOT beating out the exact number of counts indicated. Simply make a rather high attack for the chord and keep the baton moving (trembling or oscillating) directly in front of you by a slight shaking of the hand and forearm until you are ready to give the release signal. Remember then to KEEP THE BATON MOVING on all forms of holds to indicate that the tone is to continue and to make the hold on the last beat to allow for moving voices. If you run across holds that do not seem to be covered by this explanation I'll be glad to help you by a detailed diagram and explanation.

I suggest a system for you to follow in the study of music for directing. These suggestions should be studied and practiced until they become a regular part of your musical routine. Before you direct a number, study the following points:

1. Rhythmic form—is it a two, three, four or six beat form? The time sign (2/4, 3/4, etc.) and the metronome markings indicate the number of beats per measure. It is ABSOLUTELY NECESSARY that you have this correct or else confusion and uncertainty will be the result. Study ALL the time signs so that the baton will move almost automatically when you glance at any time sign. The name of a number often suggests

(Turn to page 35)

Getting Musical Results with the SMALL Orchestra

By

Elma Prickett, State Normal School, Towson, Maryland

● SINCE, WITHIN THE last few years, our large high schools, and, also, those that are not large, have developed orchestras of symphonic, or nearly symphonic, proportions, we are in danger of forgetting the problems of the many small schools to be found throughout the country.

If these small schools attempted to develop a symphony orchestra, fifty to seventy-five per cent of their enrollments would be members. Seldom, if ever, would this be practical. Yet, if America is to be a musical nation, every boy and every girl should have an opportunity to participate in a musical organization. For many young people, some form of instrumental ensemble would be the choice. Thus, it follows, that every school should make an effort to have some type of instrumental organization.

Wherever we find a school having a small enrollment, we find, also, a small community or one having a widely-scattered population. Usually one or two teachers of piano provide the musical instruction for this type of community. If there is any study of orchestral instruments, it is deferred until the child is in the junior high school, or perhaps until he enters the senior high. He may study, then, with the public school teacher of music, or he may learn by native aptitude plus trial and error in following written directions.

Immediately this presents the problem of a student having the mental age of adolescence but the technical equipment of a child. Occasionally, from the director's angle, the problem is complicated by having some members of his group who have had experience with their instruments and possess a fair technic. If the able players are those having violins, a clarinet, or cornet, the situation is not so difficult. But sometimes the more advanced members are those who play the 'cello or the trombone.

In order to secure musical results in situations similar to the above, the first point to receive attention is the choice of music. A good director de-



Miss Elma Prickett is a member of the department of music of the State Normal School in Towson, Maryland. She has made a thorough study of the small school orchestra, and her conclusions should prove helpful to many directors and teachers facing these problems.

sires to play music that is worthy and that is attractive to the students. Also, he seeks to find music that will develop the technical and musical grasp of his students. To do this, he must choose compositions that will not be too difficult for the less experienced players, nor too easy for the more skilled members of the ensemble. How, then, shall he choose his material?

Consider an orchestra in which might be found inexperienced violinists, but a capable 'cellist or 'cello section. One method is to choose several compositions which are, or may

be played, as 'cello solos with orchestral accompaniment. The 'cellists will not mind playing simple music when the responsibility for the solo part is theirs. The same policy may be followed if other sections are the ones which are composed of strong players.

To choose music according to the plan outlined will make it impossible to use the same compositions during succeeding years. However, in the cycle of small combinations, similarly balanced or unbalanced groups occur from time to time. It is well to remember that though a director is compelled to choose music that is technically easy, it does not follow that it need be poor in quality. It is wise to avoid too many short compositions, since, sometimes, they may seem childish to youth. The youth is sensitive about anything which might imply that he is more child than adult.

To further improve the situation, more than the scheduled number of rehearsals may be required of the less skillful players. This may be done if the director is willing to give his time before and after class hours or during the lunch period; and if the students are encouraged to expend additional effort. Usually, they will be glad to exert themselves, once they discover that the director is willing to help them improve their standing in the orchestra.

Another type of ensemble is that in which the leading part is adequate, but the accompanying instruments are not. If, as frequently happens, the first violin section is good, whereas the second is less able, a suggestion commonly made is to transfer some players of the first to the second part. This is not practical, if the first section numbers but two or three players and must balance several wood and brass instruments. To weaken the first violin part, in such a combination, would be to ruin the orchestra, or to force the tone of the players remaining on the part.

A better plan is to simplify the music for the second violins. (For that matter, the music of any part may be

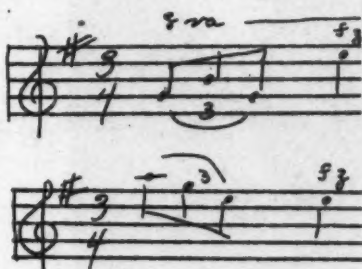
simplified, should the players be unprepared technically.) Often, all that is required is to alter a few measures and to devote extra time to rehearsing the remainder of the composition. To change notes, or to reduce the number of notes, is dangerous, for after all, it is tampering with the idea of another person who is powerless to protect himself. Yet, if thereby, the original effect is maintained, it seems fairer to the composer than to play badly the exact notes. Music is not a matter of the number of notes played; rather it is the concept in the musical consciousness of the performer, which through his playing, he conveys to his auditors.

To simplify, effectively, one or more parts of an orchestration, a director needs to know first of all what is easy and what is difficult to perform on the instrument for which he is trying to write. Any instrument he may play, or a similar one, presents no difficulties; for any other, he will need to study its peculiarities. Much may be learned from observation of his students, both skilled, and unskilled. In the second place, to write effectively, it is wise to consider the characteristics of the student who is to play the part. What troubles one player does not bother another having a similar technical proficiency. This means that some measures of a part may have to be changed from time to time, but the results are worth the trouble.

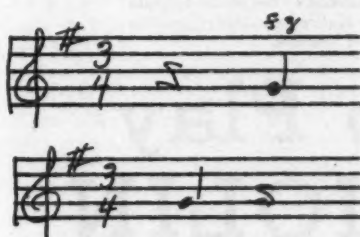
In addition to a knowledge of the instruments, a director needs a practical knowledge of harmony in order that what he writes shall not destroy the tonal structure. Essential notes must not be omitted or the chords will sound hollow; non-essential notes should not be doubled, or the chords will sound wrong, although correctly played. A study of all the parts of an orchestration will assist one in writing effectively within the confines of the performer's technical powers. Sometimes a director may improve the effectiveness of an orchestration, when played by a very small number of instruments, by simplifying some of the parts, by augmenting others, or by a combination of the two devices.

Proper interpretation of a composition is a third consideration in re-writing parts. Before attempting to simplify a part, the composition should be studied for a complete understanding of the composer's intent. Then, simplifying parts may be a means of emphasizing the interpretative accents, the rhythmic pattern, or the chord progression of a phrase. A few concrete examples may be helpful:

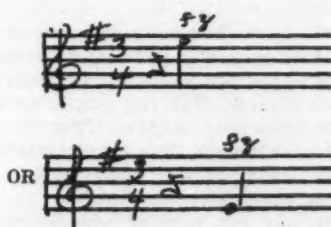
1. Simplifying a part, yet emphasizing the interpretative accent.



If there are some players capable of taking this part, and the lead plays 8 va, the simplified second should be:



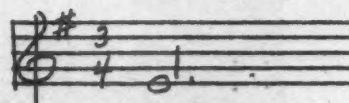
If there are no players for the original second, the simplified part might be:



2. Simplifying a part, yet emphasizing the rhythmic pattern.



NOT



The last, though very easy, blurs the essential rhythmic pattern.

3. Simplifying, yet stressing the harmonic foundation.



In the original, the effect upon the ear is that of the chord, hence (a) is better than (b), if there are a sufficient number of students to play divisi.

Sometimes, in small ensembles, it is necessary to substitute one instrument for another, as for instance the E flat saxophone may take bassoon parts. However, the effect will be very bad unless attention is given to the register in which the tones lie. In some substitutions, it may be necessary to transpose the part down an octave, in others, up an octave, or to alter a few tones in order to maintain the original effect, as closely as possible. Students may be taught how to play such passages effectively, without requiring specific directions for each piece studied.

Students will not develop low standards of musical performance, because of this simplifying of parts, or substitution of instruments, if it is made clear to them that the purpose is to assist them in securing the effect intended by the composer. The director should point out that these expedients are temporary, useful only until the student is able to acquire a more facile technic, or until the instrumentation of the ensemble becomes more extensive. Also, he should lead his students to realize that while these are legitimate procedures for students, they would not be legitimate for the mature musician.

Every good director desires to have his orchestra do more than merely play the right notes, essential as that is. He is not satisfied until his ensemble plays with regard to the musical content of the composition. Fortunately, if the director is a genuine musician, this is possible, although the technical powers of the students are limited. Any instrumental en-

(Turn to page 30)



Pay particular attention to the position of the elbow to make sure that it is not held too low. Notice the relative position of the elbow and knuckles.

How to Play The VIOLIN

By Max Fischel

Noted Chicago Teacher of Teachers

● **THERE IS NO** doubt that the wrist plays a most important part in our bow technique, and its use in the correct manner is of such vital importance that a careful analytical study of this phase of violin technique should be carefully incorporated in each instructor's curriculum.

In the excellent bow technique studies of Sevcik you find many different manners in which the wrist is used, but instructions as to how the wrist is to be used are lacking. Although the wrist should always be relaxed, it must never be used in a "floppy" or uncontrolled manner. In the examples which follow later in this article I have tried to show how a passage can be destroyed by using the wrist without correct weight distribution.

Correct weight distribution depends a great deal at what angle the elbow is held. If the elbow is held too close to the body, the wrist is at a wrong angle and the tone suffers. This is also a fact if the elbow is held too high; therefore, the correct angle between the wrist and elbow is the surest means of gaining wrist control and of developing a round and full tone.

In our examinations at the Chicago Musical College, the requirements make it necessary for the student,

from the sophomore year on, to play certain parts of a Bach sonata at the first examination, and, at the final examination, to play the remainder of this particular sonata. This, as a rule, takes them through all types of bow technique and makes most of their weaknesses apparent.

It may not surprise you that the wrist really has more to do with

faulty bow technique than any other part of our arm, and it is usually due to the lack of knowing how to rectify incorrect handling of the wrist to which most of our bowing troubles are due.

Example I, which consists of excerpts from the E Major Prelude of the Sixth Sonata of Bach, clearly demonstrates how a number of this character can be ineffectively performed when one does not understand the functions of the wrist.

You will notice that in the first measure the strings are being continually crossed, and you will also notice that it is to be played forte. Therefore, to get the desired effect, the bow must cling to the string; otherwise, the legato is lacking, which mars the interpretation. In the third measure the same passage is pianissimo and should be played spring bow. This would be impossible if the wrist, in the first two measures, were used in a too loose and "floppy" manner.

By a "floppy" wrist I wish to convey to the reader that the action comes completely from the wrist without any use of the fore and upper arm. If you have the opportunity of attending a violin recital given by any well-known artist, take particular notice of the manner in which he uses his wrist, be it legato or spiccato. You will find that although the action of the wrist is apparent, it can only be used with ease and obtain the desired tonal effect when used in conjunction with the fore and upper arm. Therefore, avoid any action that comes from only the wrist.

In Section B the bow passes over three strings. While attending a re-

(Turn to page 28)

A **Ex. I**

B *5th Position*

C

Ex. II

Interpreting Required Numbers for the National Band Contest

"Universal Judgment" National Required Number for Class A Bands

Interpreted by
Edward Meltzer, Noted Chicago
Teacher and Coach

De Nardis' symphonic poem "The Universal Judgment" was composed for the National Contest at Naples in 1878 and was awarded the first prize.

● WHILE IT IS always difficult and often dangerous to assign meanings to a composition, I believe it will be helpful in giving character to the themes to think of the opening subject as descriptive of the agitation of mind and soul felt by all mortals as they realize that the day of judgment has come.

The second theme first heard at figure (4) as representative of the inevitable end; the theme at (9) as a prayer, and the lovely melody of the *Maestoso* following (24) as expressing the love and compassion of the Almighty.

The opening requires an undercurrent of agitation indicated by the *con fuoco* for which I would prescribe a tempo of about 126 quarters. The dynamic shading is very subtle, and the sudden changes must be carefully observed. This subject receives fugal treatment in which the voices must be kept distinct and rhythmic.

At (3) a *forte* is attained which continues until (4) where I would suggest the slightest breath; pause before the sudden *piano*. Here the *cantabile* theme is canonically treated. Watch the dynamics carefully and work for an even *crescendo* beginning at (6). The eighths following each dotted quarter must be an exact half-count in length.

This *crescendo* culminates in the first climax (*fortissimo*), and the main theme is dramatically sounded.

A sustained *diminuendo* on the tone "F" leads to a tranquil prayer-like subject. Keep it flowing in *dolce* style at (126).

The second theme enters at (11), a *crescendo* leads to a *forte* at (12), after which a long *crescendo* leads to a *fortissimo* in which the theme of the inevitableness of the end is thun-

dered forth *stentato* by the bass instruments. This is the second climax of the composition. The quarter notes seven measures after (12) and (17) should not be too short, and the preceding sixteenth must have an exact quarter of a beat. The music builds itself to a third great climax at (18), then subsides over a long tympani roll on "G."

Now the Day of Judgment is announced by the trumpets of Gabriel. These calls must be sounded with authority and majesty using clear attack and sustaining at full power. (I would advise the use of six trumpets if possible, rather than a mixture of cornets and trumpets.) The phrases in the lower instruments should have all power and authority possible, just as if they were being sung to the words "Thus saith the Lord" with the long notes well sustained and the sixteenth a Wagnerian one with full weight and value. The chromatic passage at (20) may be taken to represent the destruction of all worldly things and the consequent terror of the multitudes, which soon vanishes when they behold the kindness and love of the Great Judge. Let this eloquent melody be very *espressivo*, keeping it moving at about 76 quarters.

Build up the interest from the fifth measure onward each time it is heard.

The trumpets of Gabriel sound again, after which the theme of inevitability is beautiful in diminution, the trumpet calls are heard in *stretto* and the second theme repeated a half-tone higher in D flat. The trumpet calls start a great climax which culminates in an even more majestic presentation of the *Maestoso* at about 72 quarters. Keep it flowing, especially from the fifth measure after (31).

Commence the *assai più mosso* at 160 quarters, increasing with the long Rossini-like *crescendo* to reach a tempo of 192 at the *più mosso*. Keep the music brilliant and powerful. Observe the sudden *piano* five measures after (33). I would take the last nine measures "in one." It will help to keep the clarinets, bassoons and saxophones in rhythm during the last

five measures if they will each articulate the first note of each measure with a slight accent.

I hope that these suggestions will be helpful to my many friends in school music throughout the country.

"Ariane" National Required Number for Class C Bands

Interpreted by
Clifford Lillya, Teacher and
Composer for Band

● IN FEW compositions does one encounter such a high standard of musical value combined with comparative technical simplicity, as in the "Ariane" overture by Louis Boyer.

The thematic material is dignified, but not too academic to be appreciated by both musician and layman. It is peculiarly adapted to wind instruments, having been originally conceived for band. The editors of the present edition feel that the American concert band is a truly adequate vehicle for the musical ideas implied in the original score.

The opening movement should be played quite slowly ($J = 72$) and with sincerity, taking care that each player realizes the importance of his entrance, and the necessity of careful tone production. Here is a fine opportunity for a band to display beautiful tone quality and color. The unison passages for the lower voiced instruments marked "con forza" and "ruggedly" must be carefully drilled, emphasizing intonation and precision.

At the allegro ($J = 116$ to 120) the introductory motif is repeated in *alla breve*, and this must have a rhythmic crispness, the clarinets being careful to avoid obscurity on 8th note arpeggios. Throughout the allegro the entire band must be alert, listening for the first theme,



to appear in the various choirs.

The contrasting melody in major, which appears at letter G (marked "Tempo I") should be played at the tempo which is taken previous to the broad *rallendo*, two measures before G. The clarinet section must strive for perfect intonation and a single type of tone quality throughout the group in playing this fluent melody.

The 6/4 "Andante Largo" movement is principally a beautiful song-

(Turn to page 37)

How to Play the TROMBONE

By John J. Horn, Director of School Music, Coaldale, Pa.

● THERE IS NO royal road to learning. This an old saying and a true one for prince and peasant alike must travel the same road. Yet there are many roads and differences among them as they lead to the temple of knowledge. In some the going is easy, in some difficult; in some rather tollsome, in others the journey is pleasant and profitable.

The builder of the road is the teacher. It is his task to smooth the

way and to make it straight, or to leave it all cluttered—a twisted and haphazard course that runs roughly and reaches nowhere.

In this series of articles it is the author's purpose to provide for the student the best possible road to learning, a road truly royal in its simplicity, its worth! A road wide and direct, and free from foolish, needless litter.

Right teaching makes easy learning.



Exercise 1. Slowly and softly. All tones well connected. First written, then staccato.



Exercise 2. Repeat exercise many times. First legato, then staccato.



Exercise 3. Observe the rhythm. Develop the tempo until it can be played very rapidly.



Exercise 4. Slowly and softly. Observe the articulation given. Increase the speed as you gain control of the intervals. Loose wrist.



Few subjects are really hard to learn, when properly set before the pupil.

These articles are the product of a painstaking care to simplify every detail of instruction, yet to make it complete. The result for the student is, indeed, learning made easy, yet none the less exact, thorough, and wholly adequate for his needs in the study of the trombone.

The most important thing in life is to develop the *will* to do.

Success physically, mentally, socially, and in business cannot be yours unless you are fully alive to the possibilities of a *will* properly developed and directed.

Let me say that any trouble you may experience along mental lines may not necessarily find its cure along musical lines. An all-around training of the *mind* is often the best thing in developing one's musicianship and control over one's self in playing.

Lack of *concentration* is simply lack of control over the mental faculties. The science of playing on wind instruments is, first and foremost, experimental. Not every teacher instructs his pupils alike, and not every performer plays alike. Therefore, not every theory applies to all players, but all players have the same chance to test each theory, and in this manner the individual evolves his own style and method. In other words, the student experiments until he finds a system whereby he makes the required progress.

A great deal of time is sacrificed by the students on things that do not benefit them from an artistic point of view. Therefore, it is advisable to practice the things which will help overcome the difficulties and develop a real musicianship.

Tone is the prime essential in trombone playing. Study and work hard to develop a real tone.

Knowing how difficult it is, and the responsibilities placed on the present day trombonist, it is only natural that I should endeavor to make clear some of the questions which arise and confront the student.

As a rule the average student does not give the proper value to the power of thought. If we are very busy, we give all of our time to action, rushing about without stopping to think.

This brass sextet from the high school in Cleveland Heights, Ohio, placed in First Division at the 1935 National Ensemble Contest. It also won First Place in the Ensemble Festival held in Indianapolis last March. The boys are (left to right) Robert Sharp, John Kofron, Bill Schaefer, Leonard Holstein, Jack Hagerman, and Paul Ludlow.

Thinking seems to take up too much of our time.

Concentrated thought must be put into the study of music. Think just how you are going to play your exercise before you actually play it. You will be surprised how simple and easy it becomes and how quickly you will learn and how long you will retain that knowledge.

Learn to concentrate on the work before you. Study it thoroughly and do not forget that *haste* is a great enemy of improvement. It is the most prolific breeder of bad habits and all forms of inaccuracy.

Let us try to remember the many things that the exercise contains, also the fact that the instrument and the player constitute one machine, and that each part of the human system must do its share of the work with care and the utmost precision, before accuracy is the result.

The individual student must be held responsible for the work he does. It is he who unravels the various problems and develops the ways and means of procedure. Even if the teacher gives him a daily lesson, the student must learn to think it out in his own manner, and he will never forget it.

Every moment you practice intelligently, conscious of a desire to improve, is a valuable one, which is sure to help you become a better player. As a rule, we find a great many professional musicians who never get out of the rut. They get so good and no better. Why? Simply because they do not think it is necessary for them to practice any more, now that they have reached the professional stage. The really good musician and artist never stops practicing; the greater the reputation, the more practice and study will be necessary in order to keep at the top.

The student who is earnest and really is aiming at the star of success cannot, for a moment, relax in his daily practice habits. The more accomplished he becomes, the more reason why he should strive to become a top-notch, and this can only be done by real honest-to-goodness study and practice. Please bear in mind that all aimless moments of practice are wasted time and will have a bad effect at some other time.

Be very strict in your habits of practice. Get away from any outside noises or interference when practicing. Isolate yourself as much as possible, and you will find it easier to concentrate and do the things which you strive to do more easily.

Your time should be used to the best advantage, for it is the difficult

(Turn to page 34)

A Line to PIANISTS

From the Pen of
Theodora Troendle

Pianist, Composer, Artist Teacher

● WE HAVE generalized on recital programs in which a group was participating. Let us now turn our attention to individual program making and the manifold aspects to be considered. An effective program must necessarily depend upon effective groups that look well and sound well; it must be suitable to the artistic and intellectual capacities of the audience as far as is compatible with genuine musical worth; it must avoid length and shun monotony; it must not be hackneyed, neither must it contain so many novelties and musical distractions as to keep your audience "in the air" and leave them there permanently. A diversity of key and rhythm must likewise be considered. Two successive pieces with a similar rhythmic pattern will not "go." A group containing several or more compositions in the same key is likewise to be avoided.

I once heard an excellently prepared and executed program in which every piece save one was in minor. This created an atmosphere of most uncalculated gloom and lugubriousness which the compositions themselves did not warrant and certainly the performer had not anticipated.

A fine performer once remarked that it took more time and thought to *ARRANGE* a program than to prepare one.

Let us look at a program by Joseph Hoffman:

- I. Andante Favori *Beethoven*
Sonata in C minor..... *Beethoven*
- II. Fantasy in F minor..... *Chopin*
Nocturne in C major.
Andante Spinato e grande Polonaise.
- III. Waldrauschen *Liszt*
Valse Impromptu.
Don Juan Fantasy.

This program, given in Chicago, is calculated to be of interest to the advanced student body which largely comprise Sunday afternoon audiences in this city. For a program of its type and appeal it is perfectly arranged and balanced. Notice the inclusion of the comparatively short "Andante Favori" of Beethoven's. It serves the dual purpose of a prelude for both audience and performer be-



Helen Jane King was one of the outstanding pianists at the 1935 National, placing in Second Division. She is the pianist for the Baldwinville, New York, High School Orchestra and Glee Club.

fore the real business of the afternoon (the sonata) and allows a brief intermission for the inevitable late-comer.

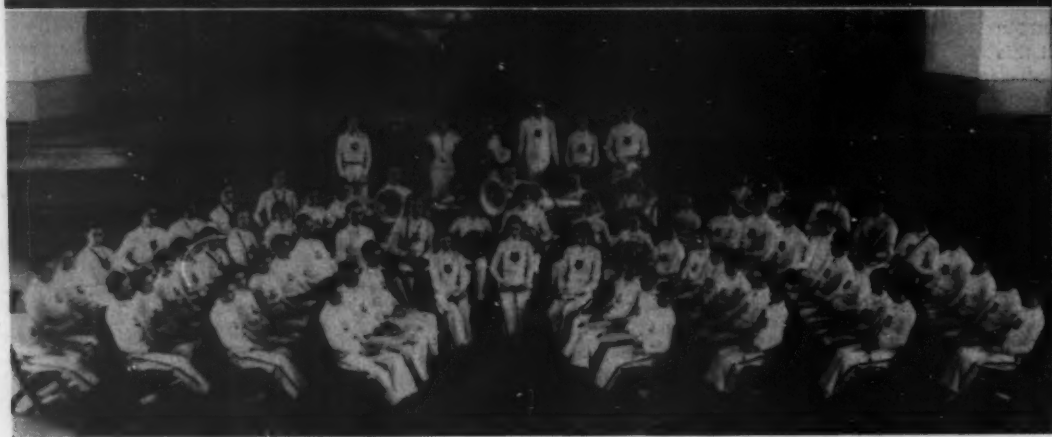
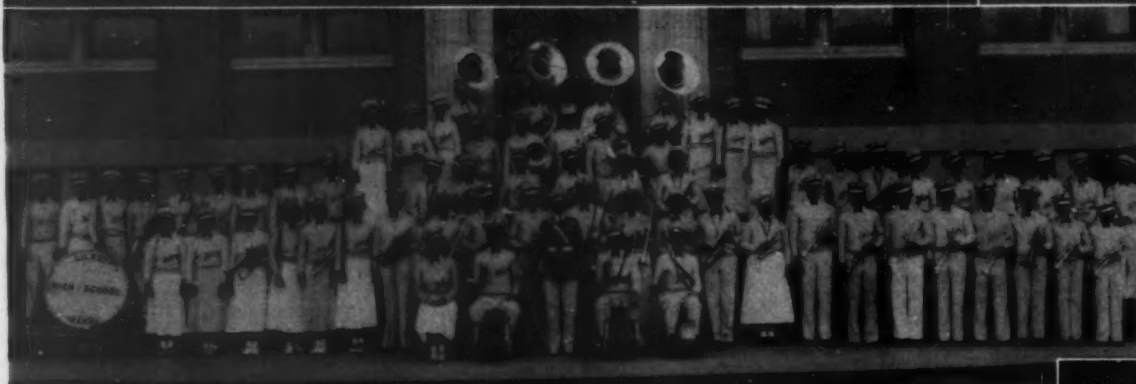
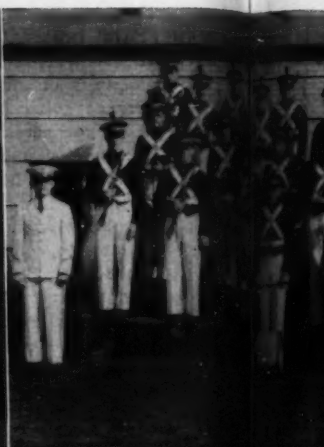
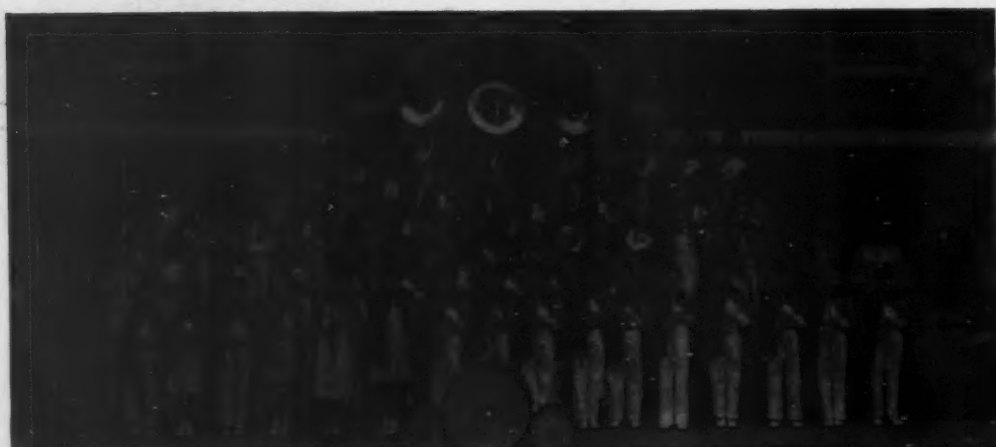
The major portion of the sonata is in C major rather than minor, consequently there is no predominance of a sombre key. The Chopin and Liszt groups are all full of color and contrast.

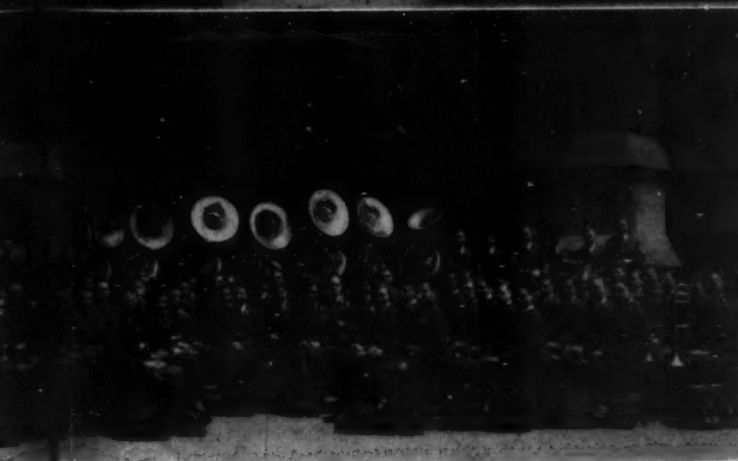
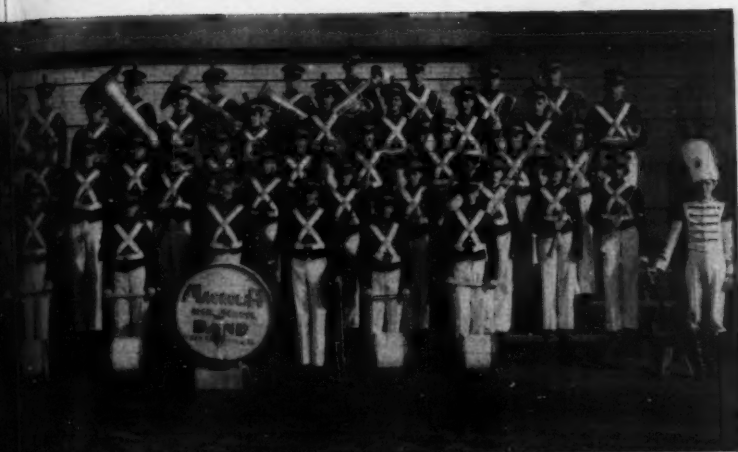
Theater people lay great stress on the tempo of a play. They contend that it must never lag or slow down no matter what the plot or dramatic development. Experienced concert givers are well aware of this.

Following is another specimen program of a different type:

- I. Kinderscenen *Schumann*
From foreign lands, Funny Story, Blindman's Buff, Suppliant Child, Perfect Happiness, A Great Event, Reverie, At the Fireside, Ride-a-cock Horse, Almost Too Serious, Hark the Post Speaks.
- II. Prelude, Fugue, Variations...
..... *Cesar Franck*
- III. Preludes in C# minor, G minor,
F minor, G# minor. *Rachmaninoff*
- IV. Scherzo *Chopin*
Au bord d'une source..... *Liszt*
Lilacs *Rachmaninoff*
Scherzo in C# minor..... *Brahms*

In the above, though the compositions are unusually lovely and grateful in performance, the arrangement is so poor as to almost completely nullify the effectiveness of the compositions. The next issue of *THE SCHOOL MUSICIAN* we will go into why the arrangement is so particularly poor, both as to appearance and sound. Think it over in the meantime.





They Brought **GLORY** to their States

...

Row One: Willis C. Varner is the director of this grade school band from Edwardsville, Illinois. The band placed in First Division in the 1935 State Contest. Edwardsville has sent many winners to both State and National Contests, and the record of this grade school band is evidence that the musical training is begun there at an early age.

Magnolia High School Band of New Martinsville, West Virginia. Three times a winner of First Division in the State Contest. The 1935 contest was held in Wheeling. Harold B. Leighty is director of the Magnolia band. Two soloists from Magnolia High School were given First Honor Rating in the State Contest last year, too.

Row Two: Quincy, Illinois, High School Concert Band. Has been winning in state competition since 1925, when it played at the State Fair. Placed in First Group in State Contest five times. Directed by Paul E. Morrison. This band was recommended for the 1936 National Contest, and it will no doubt prove a stiff competitor for the highest rating, having placed in three other National Contests.

Row Three: A leading Class B Band in California is the Gilroy High School Band. Organized four years ago, it has attended every State Contest since that time. Edward Townner is leader of the band, and the group is eager for the 1936 National. The officers of this band with 100 per cent instrumentation are Jack Zamzow, president; Virginia Smith, drum major; and Ruth Bolting, secretary-treasurer.

Row Four: Shaw High School Band of East Cleveland, Ohio. Winner of the Ohio State Class A championship in 1935. They will enter the National this spring. A ninety piece band. Has won many honors in and around Cleveland for playing and marching. Milton G. Niergarth, director.

Fairfax, Oklahoma, High School Band. Winner of the Tri-State Band Festival in Enid, Oklahoma in both concert and marching last year. A Class B band. Only two years old. Directed by Lee Miller. One half of the students in the Fairfax high school are enrolled in band classes. Won the District Contest in Oklahoma City in 1935.

Lake View High School Concert Band of Chicago, under the direction of Capt. L. D. Walz. Given Superior Rating in Chicago City Contest and was also a State winner last year. Richard Carlucci is the student conductor of this band. Ray Gaedke and Arthur Schreyer are drum majors. There are ninety-four pieces in the Lake View High School Concert Band.

Eavesdropping

By Jean Dragoo

How about remembering The SCHOOL MUSICIAN when you're sending pictures to your "valentine" and send us a picture, too? We wouldn't want to divulge a secret, but one young lady, whose picture was in the December issue, is now corresponding with a boy in Pennsylvania, and they're planning to meet at the National Contest this spring. Bet he sends her a valentine. Don't you forget us.

Coming Up

There's a promising young cornetist coming up in Fostoria, Ohio. Last year

he won his first honors in the Ohio Grade School Contest in Delaware and he received Excellent Rating. This lad is Rex Ridge, and he is only 11 years old. The number which he played so well at the contest was "Blue Bells of Scotland," by Goldman.



Another boy who is taking a good share of musical honors in Fostoria is Arthur Zuelske. Arthur is 13 years old and in his freshman year at high school, but he has already been a member of the senior band for six years. Through competitive tryouts he has won the concertmeister's chair in the band for the second consecutive year. In 1934 he won Excellent Rating in the Ohio State Grade School Solo Contest. Last year he won Superior Rating in the State Contest.

Sunshine Lads

Arthur Nielsen, News Reporter

These four lads from sunny California (Stockton High, to be specific) fill



many a heart with sunshine and cheer with their saxophone music. They have played at football rallies, over the air, and as a feature with a dance band. The boys in this peppy quartet are Guy Bowman, Jack Bowden, Art Nielsen, and Darrell Cuttler. Guy and Art arrange music for the group. All of the boys double on the clarinet. Right now they're working on some arrangements for both clarinets and saxophones.

Peps 'Em Up

Yes, siree, this young man can turn a group of sleepy-eyed day dreamers

into the snappiest pep squad so fast that the victims don't even know what's happened to them. How does he do it? Well, see that baton in his hand? He's a master with that magic-making instrument. When he starts twirling, the air whirls, and that's what brings the pep squad into action. Who is he? Oh, yes, it's Buddy Meyer from Amarillo, Texas, that we're talking about. He is only 13 years old, and we'll expect to hear a lot about his twirling activities in the next few years.



While the Sun Shines

These two brothers seem to be making the most of every opportunity to get in a little practice in the yard of their home in Long Beach, California. They are Seeley Douglas Martin (bells) and Ernest Sprague Martin (trumpet). Mr. Doggie Martin is enjoying the music, too, and he's walking very cautiously so he won't disturb the boys.

Our Correspondent

Floyd Mann, News Reporter

We sent an S. O. S. to Iowa City for a news reporter (we couldn't let such an up-and-coming group of school musicians go unrepresented in our magazine), and Floyd Mann came to our rescue. So from now on you can expect to read a lot about this city in the state where the tall corn grows, 'cause Floyd is going to be "on the job."

On January 15 and 16, the instrumental groups and the combined vocal sections of the high school will present the operetta "Rosamunde," by Schubert. The orchestra will be directed by Himie Voxman. Lloyd Swartley is supervisor of instrumental music in Iowa City.

Staunch Supporter

The reporter who sent us this picture evidently believed in making sure that

good old Pawtucket came in for its share of honors, and with that sign up in front of him we couldn't miss the fact that Robert Trescott is from the high school in Pawtucket, Rhode Island. Robert is the trombonist with the band which has often been mentioned as one of the finest in the New England states. Paul E. Wiggin is the director of instrumental music in the public schools of Pawtucket. He organized the band in 1927. It has been winning contests since 1929, a consistent top-notch. There are 120 musicians in the Pawtucket band.



Active Music Society

Mu Eta Sigma, honorary music society of Modesto, California, High School has been organized only a year and a half, but the twenty-eight members are always planning something of a musical nature. The new officers of the club are Charles Harding, president; Charlotte Smith, vice-president; Clara Gerard, secretary-treasurer; and Florine Harding, calendar chairman. The latest plans for the club include a group attendance at the opera.

Outstanding in Utah

Picture One

This fine looking band hails from Brigham City, Utah, and was adjudged one of the state's outstanding Class A bands by Harold Bachman, judge of the Utah State Contest in Provo in 1935. The Box Elder High School Band boasts a one hundred per cent instrumentation and is eagerly looking forward to future state and national competition. A. B. Caseman, the director, is president of the Utah Band and Orchestra Directors Association. Harold Glenn is president and drum major of the Box Elder band.

• • •

In Dutch

Picture Two

It won't be long until the boys and girls up in Holland, Michigan, will be putting the final touches on their plans for the annual Holland Tulip Festival. It's a gala affair, and for a whole week "May time is tulip time." The Holland High School Band played host at the occasion last year, when their band director was chairman of the festival. If you look real close you can see him. Eugene F. Heeter—with a white coat in the back row.

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Mr. Horn's Band

Picture Three

We take special pleasure this month in publishing a picture of the Coaldale, Pennsylvania, High School Band, directed by John J. Horn. You have all become well acquainted with Mr. Horn through his monthly articles in *The School Musician*. In a very short time Mr. Horn has built the instrumental music department of Coaldale to such popularity that nearly one-half of the students attending the junior and senior high schools there are enrolled in his courses. Instrumental classes are a part of the regular curriculum in Coaldale, and this band is always busy filling social and school engagements.

• • •

Keep It Up

Picture Four

The boys and girls in the band down in Bensenville, Illinois, have an enviable record. The band was organized in 1927 and it has been right on top almost every year since. For five successive years it was honored by being placed in First Division for Class C bands in state competition. It placed in Second Division in the National in 1933 and 1934 at Evanston and Des Moines. Lynn Huffman has been directing the Bensenville band since it was organized.

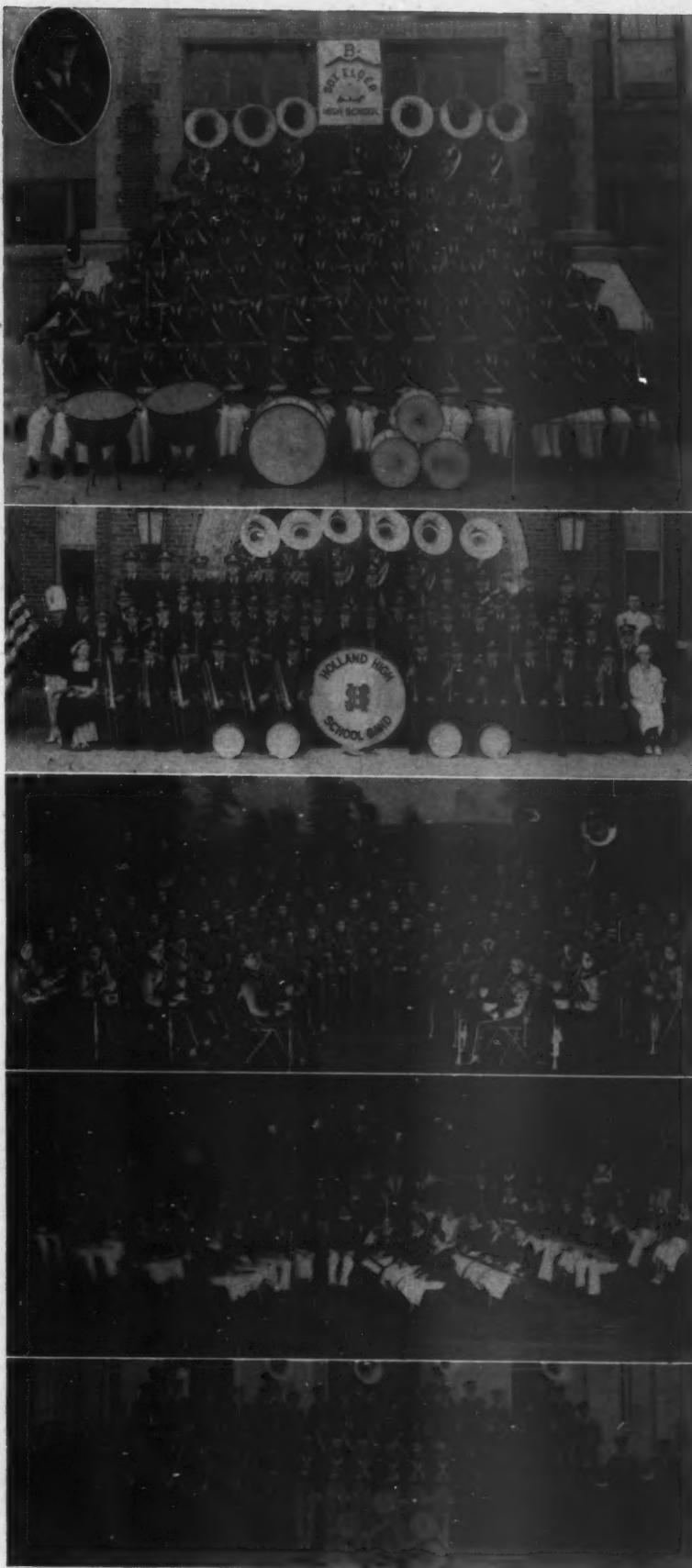
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Hold That Zebra!

Buddy Norton, News Reporter

Picture Five

The zebra insignia of the Pine Bluff, Arkansas, High School Band plays an important part in almost every one of the appearances. At football games and such the band will make special formations portraying the animal, much to the delight of the spectators. The Pine Bluff band is one of the five Class A bands in the state. In the last State Contest the band placed Second in its class and brought home a loving cup especially created for the best appearing and best playing marching band. R. B. Watson is director of the band.





Try to Catch 'Em

The members of this saxophone quartet from St. John, Kansas, can tell you what it means to be popular. In fact they're so busy filling musical engagements that their heads are fairly swimming all of the time. They're known far and wide in Kansas and many of their activities take them to cities many miles from St. John.

The sax quartet isn't the only thing in the musical line that is on its toes in St. John, though. The 8 year old drum major there has drawn no small amount of interest and praise, and we hear that there are some fancy twirlers among the school musicians in St. John. J. J. Dalke is director of the quartet.

Drummers Four

Perrie Dashiell, News Reporter

The Little Rock, Arkansas, High School Band is always busy boosting the school, and no small part of the credit is due to the drum section of the band. In fact, a football game in Little Rock just couldn't be played if these drummers were not on hand "drumming up" some pep. The four gloom chasers or pep spreaders, as you like it, are Capt. Robert Poage, Perrie Dashiell (he's our reporter, folks), W. B. Wortham, and Robert Beard, bass drummer.

The Little Rock band put on a special performance at the last football game of the year, Thanksgiving Day,



and climaxed the day by playing for the coronation of the queen of the event. Perrie says it was really a festive occasion. The queen was heralded by a fanfare of trumpets and drums, and then the band played several numbers in her honor.

Psst—Here's the Boss

Here he comes, fellers, and he means business—this director from Osseo, Wisconsin. What? You



don't think he is a director? Oh, yes, he is. Luther Aune is the director of the Osseo Grade School Band. And he is some musician. He keeps those grade school bandsters right on their instruments working like fury. In his spare time he goes out and wins contests. Last year he received Rating I at the District, and came away with the same honors at the State. He went to the National, too, and made Osseo right proud with his accomplishments there. Luther is in the sixth grade this year. J. Albert Keith, his music supervisor, tells us that Luther is now working hard on a few new numbers and may be found almost any odd hour playing a solo. Mr. Keith is expecting big things from Luther at the contests.

News From Worcester!

And from now on you can count on reading about the goings-on of the school musicians in Worcester, Massachusetts. Edgar Lord will be sending us the news from that city, and we'll look forward to receiving stacks of mail from him—those Worcester school musicians are alway busy. Right on the job to see that these musicians are doing their best is J. Edward Bouvier, the director.

Representing Bridgeport

Charles Husted, News Reporter

This month we are proud to introduce to you a reporter who has been one of our never-let-you-down stooges. We can always count on having the latest news about the Bridgeport, Ohio, musicians before the last minute rush, and it always comes to us in the very neat handwriting of Charles Husted. Charles is a senior and plays solo cornet in the band and alto horn in the orchestra.



The Bridgeport musicians, under the guidance of their new director, Leslie Isted, have been doing everything from playing at dedication of bridges to marching in parades in various cities in their state. The combined music groups have been entertaining, too, so that they can raise funds for their new uniforms.

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Crackin' Good Cornetist

Rowell E. Paine is this young man who has captured so many honors for his trumpeting, and he comes from Everett, Washington. He first started on the trumpet in 1929 with the Snohomish High School Band. He played two years in that band as first chair solo cornetist. In 1931, when he moved to Everett, he played solo cornet in the Junior High School Orchestra. Since he has been in high school he has played first chair solo cornet in both the band and orchestra.

Last year he entered the solo division of the Western Washington Band and Orchestra Contest and received Excellent Rating. At the next contest he came through with a rating of Superior. Rowell entered the interscholastic meet at Boise, Idaho, in 1935 and was awarded the first chair solo cornet position in the 125 piece All-Northwest Band, composed of musicians from Idaho, Montana, Washington, Oregon and Alaska.



Pranks of the Woodwinds

(Continued from page 14)

three octave tones are absolutely true and then each player switches A's until each has made the cycle several times. This plan is then used on other scale tones.

Clarinet

While a crescendo on the flute sharpens the tone unless flexibly controlled by the player's lips, a crescendo on the clarinet will do the opposite. Loud blowing will tend to flatten the pitch on this single reed instrument. The pitch of the higher notes works in the exact opposite from that of the all-too-often sharp tones on the flute.

The young player with his undeveloped embouchure will often play flat. This will be gradually remedied with the development of a tighter lip tension and the selection of the best fingerings. To avoid the flattening in 'crescendos' it is necessary that the mouthpiece be kept in the mouth far enough so that the tip of the reed is given ample freedom for free vibration and bigness. Then, too, the player must avoid overblowing beyond the control of accurate pitch.

Description of the Clarinet Embouchure

Do we agree on what is meant by the commonly used but greatly misunderstood phrase "tighten the embouchure"? Compare the following description with your own ideas on the subject! The lower lip is drawn tightly but only slightly over the lower teeth and is pulled back tightly against the front of these same lower teeth to avoid any puff or air pocket between teeth and lip. The upper center teeth should touch the top of the mouthpiece probably about three-eighths of an inch from the tip, depending upon the player, and upon the mouthpiece facing. (Fewer and fewer players, even among the French, are using the old, typically French, style of embouchure of covering the upper teeth with the upper lip.)

Seal the lips tightly around the mouthpiece being especially careful that both lips are tightly stretched where they come into actual contact with the mouthpiece. Never will a good firm tone result when the reed rests on a loose, flabby lower lip. The reed must rest on a firm surface to insure its free, unimpaired vibration.

Many players are unable to develop a mellow, clear tone because of this last mentioned point. Too often have I found that the mouthpiece is loose enough to "wobble" up and down between a player's lips, bumping the upper teeth. This, of course, is wrong. The mouthpiece

must be held firmly, principally by the lip muscles, but supported by the teeth. The chin should be held firmly down and back.

Oboe

The oboe peculiarities follow more closely the tendencies of the flute than the clarinet as to sharpening on crescendos and forte playing. Even though the tuning A may sound at 440, the young oboist must use care not to greatly sharpen in the octave above. The tendency is to pinch-up to all of the upper middle register tones and thus sharp them very noticeably. Of course, the undeveloped embouchure frequently plays flat from fatigue and lack of enough strength in the lip muscles to exert the required tension necessary for a sweet oboe tone. Care should be exercised that the lowest notes are not played flat.

Bassoon

The bassoon is the big brother to the oboe, and yet it has its distinct peculiarities which vary from the oboe. It will sharpen like the flute and oboe with the crescendos, but of greater concern is the intonation in its extreme ranges.

The lowest tones are usually sharp. To lower any sharp tones on the bassoon the player must exert less tension from the lower lip—use practically none from below in many instances. Avoid pinching-up, when playing the highest register.

Saxophone

The saxophone is in many respects like the clarinet except that a less severe tension about the mouthpiece is exercised. The player needs work for a large, round tone. The mouthpiece needs be held further into the mouth than with the clarinet. Let a freedom of breath enter the instrument through a relaxed throat. Great care must be exercised that the tones of the upper middle register are not pinched too sharp.

Rehearsal Tips

It can be readily concluded that an ensemble of like instruments is easier to handle from the standpoint of intonation than one made up of various members of the woodwind family. Slow, unisonal scales and a routine of very slow octaves with each player covering his two or three octave tones should prove fruitful not only for better intonation but for tonal balance and blending. I believe that each rehearsal should be started in this manner.

Note: For the all-important matter of tonguing and attack on the clarinet I refer you to the article, "Tone," in the October, 1935, issue of THE SCHOOL MUSICIAN, which is so ably presented by Melville J. Webster.



5 out of 6 in 3rd Division

■ Ludwig drums! Predominate in every division of contest winners. Here are the five-out-of-six in 3rd Division, 1935 National. Left top, Peter Turkow, Endicott, New York; right, Vernon Meyer, Chicago; center, Robert Black, Winfield, Kansas; lower left, Marion Berryman, Waterloo, Iowa; and Robin Cliff, Hobart, Indiana. The wide area from whence the boys come shows how completely good drummers are Ludwigized.

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How to Play the VIOLIN

(Continued from page 18)

cent concert, I heard this particular passage ruined because no forearm action was used; the action came completely from the wrist. The tone, emitted from the violin, lacked power, because it was impossible to control the wrist and properly distribute the weight over each individual string.

Section C is another example where the correct weight distribution by the wrist is the means to make this kind of a passage effective. Again, I wish to caution the student to play with a relaxed wrist but not to forget the important part the use of the fore and upper arm means to wrist control.

Example II is an excerpt from the Presto from the First Sonata of Bach. In this, proper use of the wrist and forearm is so essential that without their correct use it would be utterly impossible to play it in the correct tempo. When practicing this number be certain that the wrist is used in a flat manner, not incorrectly like a hinge, and that the action comes in the complete forearm. Results can only be obtained when the fingers and bow co-ordinate, and this is only possible if practiced in a very slow manner.

Slow practice gives you the opportunity to criticize your bowing as well as your intonation. I should advise the student to practice before a mirror and to visualize the manner in which the forearm and wrist function. I think the best results will be obtained if the upper third of the bow is used—within three inches of the point.

These same principles may be used with any studies which contain the same type of bowing but are technically not so advanced. You will find in the Kreutzer Etudes a great number of studies to which these ideas may be applied. Try some numbers which you may have played, in which this type of bowing occurs, and see if application of these principles are of benefit to you.

We think that your magazine is the finest thing published in the field of instrumental music and want more of the fine information that you publish.—Mark Freshman, Director of music, Lewiston Public Schools, Lewiston, Idaho.

I highly appreciate each number of your school magazine and am sure it is doing a world of good among America's young musicians. I wish you all success in your efforts to make music a part of the life of the nation.—Lieut. C. J. Cornfield, director, New Westminster Band, Vancouver.

SCHOOL • DANCE • BANDS

Party time is here again. Post-holiday dances, school carnivals, plays. Girls are dressing up in their loveliest party frocks, and the boys are fixing up extra special, for they are going to a school party that is real fun. The music will be good, too, for the school dance band is right on the job to make this occasion the gayest in history.

Yes, the dance bands are assuming an important place in the social functions of their schools. These groups, so scarce just a little while ago, have popped up like mushrooms after a warm summer rain. They are filling a definite need, and directors feel that the training received in the school dance bands has proven highly valuable.

One of these groups of enthusiastic school musicians sign up under the name of "The Maroon Maestros." They're from Leyden High School, Franklin Park, Illinois. The band consists of eleven pieces, and it plays every Friday from 3:30 to 5 for the weekly social. A letter from the dance band reporter tells us, "We're not out for money; we play solely to please the students and the faculty, and for our own enjoyment."

Occasionally, "The Maroon Maestros" travel to other schools. These boys and girls have acquired a very nice library of the latest numbers, and when they play, it is real entertainment. The members of the dance band are Harold McNett, John Esposito, Kenneth Kaehler, Elias Rodriguez, Don Hackett, Rollin Lincoln, George Turner, Jeanne Paetschow, Doris Good, and Bob Strouse.

Need a Secretary?

"Kaptivators," that's the name. And their music must be "kaptivating" for this group of boys and girls have to keep their engagements in a book the size of good ole Webster's dictionary. This dance band does its playing in and around Liberty, Missouri.

It all started about a year ago when William Pence, Margaret McKissack, and Logan Trimble began playing together. Soon the trio was invited to play for a dancing class, and before long Eugene Hollman, Marvin Walker,

and James Grimes had joined them to organize an honest-to-goodness dance band.

Right away they were booked for fraternity dances and the like. During the summer the "Kaptivators" were active at home talent programs, and now that school is in full swing again, they're at all of the entertainments there.

• • •

After Graduation—

They're organizing a new dance band out in Waukon, Iowa, and as yet we haven't the details, but we do have some good news from the boys of the "Campus Troubadours," which was such a fine group last year. Several of the members of this old high school dance band are now playing for some of the largest traveling bands of the Middle West.

The saxophone section of the "Campus Troubadours" was formed into a trio and recently won an amateur contest sponsored by the American Legion in that district. So the boys are thanking the stars for their experience in the high school dance band, which enabled them to obtain work during the summer, and for some of them the positions have proven permanent.

• • •

What Are You Doing?

We want to know what *your* dance band is doing. It's a busy season now, and you should be able to send us lots of news. If you are just organizing, all the better. Send us your plans and the names of your members (be sure to include a picture, too), and it will increase the enthusiasm of the group one hundred per cent.

And if there isn't a dance band in your school, get busy. Organize one, and you'll enjoy many hours of fun, while you're getting invaluable experience.

Here are the "Kaptivators" of Liberty, Missouri, all set up to do a tune. They're a lively bunch, and they're always booked up for weeks ahead.



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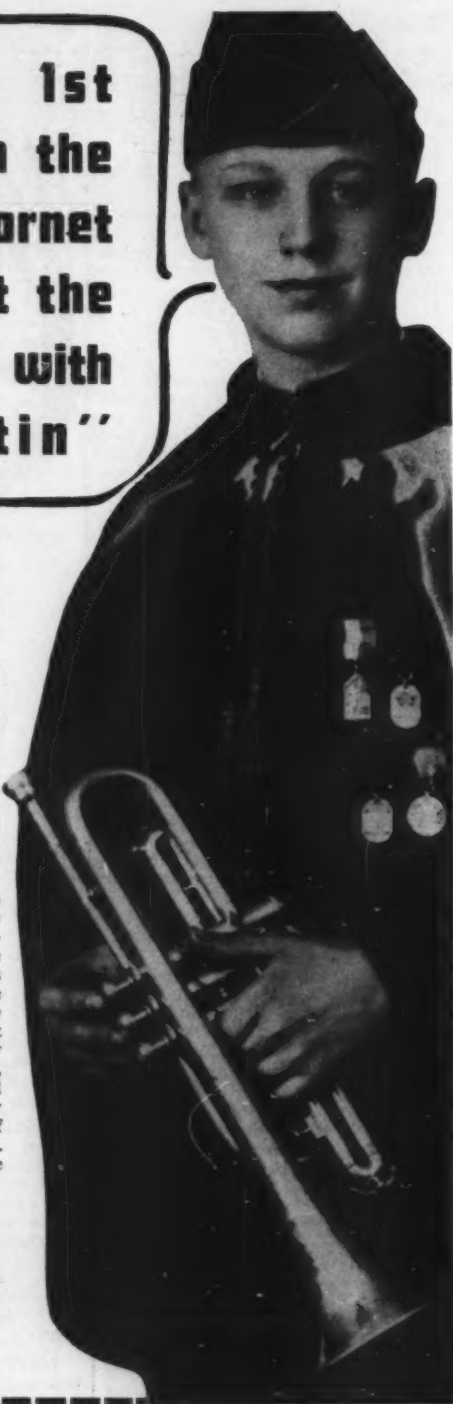
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The Small Orchestra

(Continued from page 17)

semble can learn to be precise in the attack and release of tones, and in the correct observance of time values. Anyone having a modicum of musical talent, may be taught to sense the flow of a phrase, to feel chord progression, and to be careful of the intonation. It is the director's task to teach his students to attend to these essentials of good performance.

However, many orchestras do play with precision, with rhythmic vitality, and with good intonation, yet their performances lack artistry. The chief cause for this is the inability of the players, and sometimes of the director, to sense tone coloring. This is not a plea for more or less volume, but for a subtle change in tone quality that is befitting to the composition. To play a composition, such as Tchaikowsky's "Andante Cantabile," with the same quality of tone as that which would be used for the "Hungarian Dance No. 5" by Brahms, is to fail to sense the musical content of the compositions. No alert musical person could make such a mistake. The only excuse that may be offered is that the individual has not had his musical consciousness awakened.

The director should seek to arouse this musical feeling in his students and to teach them to be sensitive to the finer shades of musical expression. He should teach them to hear music with the inner ear, *before* it is played. Above all he should teach them to listen as they play, and to be responsive to the music itself. Then, will the tone have warmth and vitality. With expressive tone coloring, the playing has life and character. Happy is the director who succeeds in arousing this interpretative sense which results in the power to express musical feeling in tone.

Finally, let me add that not all the responsibility for musical results rests upon the shoulders of the director of a small orchestra. He needs the support of his students. Each student should strive to be responsible for the technical perfection of his playing and to be alert to the musical portent of the composition. All of us, who direct, recall with keen pleasure those students who have been truly responsive to the music they played. Not only did they encourage us, but, they stimulated their fellow students to a finer musical performance. Whenever the director of an orchestra and each of the members seek to attain musical perfection, then does it follow that numbers is of minor import; for it is quality of musicianship that determines the musical results attained by the small orchestra.



Endicott, New York, Cornet Trio

1935 National First Divisioner

(Picture on cover)

From the northeast corner of our country came a winning trio to the 1935 National Contest in Madison, Wisconsin. The three lads came from Endicott, New York, the state which is becoming "music conscious" by leaps and bounds. Crawford Stahl, Leonard Panaro, and Lester Gillett entered their first contests last year. In fact they were not an organized trio until a few months before the 1935 National.

In that short time they prepared for and entered several contests, leading up to the National with a grand triumph of being placed in the First Division for miscellaneous accompanied trios there. The winning selection played by the Endicott cornet trio was Herbert Clarke's "Flirtations."

Crawford Stahl (left) has played the cornet for eight years. He is a senior in high school now, and he has occupied the solo chair every year in the high school band. Crawford has been a counsellor, cornet soloist, and assistant conductor of

band at the "Camp of Woods" in Speculator, New York, during the past three summers. He is bass drummer in the Colonial Drum Corps.

Crawford's activities are not confined to music. He has been a school leader and an honor student for several years. He was president of his junior class.

Leonard Panaro (middle) is in his ninth year at school and attends the Henry B. Endicott Junior High School. He plays solo cornet in both the Junior High School Band and Orchestra. He has played the cornet for six years.

Lester Gillett (right) graduated last June. While in high school he was assistant solo cornetist in the band. He was also a member of the high school orchestra, and a bass drummer in the Colonial Drum Corps. Lester was an honor student.

All of these boys received their training from Acton E. Ostling, director in Endicott.



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By R. O. Morris

Professor of Harmony, Counterpoint and
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But how many of us are willing to
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such sources? Frequently they are so
voluminous that one glimpse makes us
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open it again. Or, if we are able to
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culty in determining just which are the
salient points at hand. We feel the
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Mr. Morris, in this book, is concise,
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and enlightening. You feel as though he
is inspired to pass on to others that
which he has found to be very informa-
tive and valuable to himself. You feel
that you are studying with him, and
that he is guiding you along at a time
when you are wondering just which
step to take next. You feel that you
know him as your friend through this
helpful study, and that a repetition of
this experience would be fully as enjoy-
able and instructive as this first one
has been.

The book is intriguing, and if you
are at all serious about your music,
you should read this book. Once you
start to read it you won't be able to
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How to Play the TROMBONE

(Continued from page 21)

passages that need the most study and practice. It is far better to study each exercise thoroughly, and go slowly, learning the best way and the easiest way to overcome what might be called a major difficulty.

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retain the knowledge gained, for you have registered an impression upon the mind which is indelible.

Your aim in practicing should be to have control and accuracy, slowly and softly, but firmly, with the desire to create style and originality that will meet the approval of your critics.

The exercises given in connection with this lesson are intended to develop the tones on the first and second positions, also the movement of the slide. The student must listen closely and develop the proper half-tones which occur between the first and second positions, also those of the second and third positions as given in Exercise Three.

The wrist must be relaxed at all times. At no time should there be a stiff wrist or arm, for this would retard the movement of the slide. Also remember that to grip the slide tightly with the fingers will prove detrimental to a fast, smooth movement of the slide.

Exercise One contains intervals of a third and fourth. The exercise should first be played as written, slowly and softly and well connected. When moving the slide from first to second positions, it should be done quickly and as certain as depressing the valves on a cornet. By practice you can develop your intonation to a point of perfection.

Now is the time to be sure and certain that every position is made correctly and each and every tone is in its proper pitch. Not every person is endowed with the faculties of absolute pitch, but each and every person can develop this phase of musicianship to a high degree.

Exercise Two is somewhat similar to Exercise One and should be studied in the same manner as Exercise One.

After getting a smooth working legato, it is well to practice each exercise staccato. Do not hurry the tempo at the first few readings; rather, wait until each phase of the study can be executed with ease and surety; then it is time to speed up the movement.

Observe the slurred notes. In your practice you must remember that not all the work should be done with the lips alone, for the breath plays an important part in everything you play.

Exercise Three contains sixteenth notes which have been distributed among the first and second positions and requires slow, careful study. Observe the articulations given, also the accented notes, which should be played distinctly, thereby creating a rhythm or style which in turn will give you a more pronounced technic. The same exercise can be played on different positions, but for the present we will confine the study to the first, second, and third positions.

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Exercise Four consists of sixteenth notes and contains nothing but the half-tone intervals of the first and second positions.

This study is interesting from a technical point of view and requires considerable practice and preparation in order to execute it properly.

If the student has worked out each lesson carefully, he should not have any difficulty in performing this study with a certain degree of surety and nicety. The dominating feature is, of course, the control of the breath and the ability to pass from one tone to the other quickly and with ease.

A good plan is to study the exercise note for note before attempting to play it. Then try it slowly, with a moderate amount of power. As you gain control increase the speed and decrease the amount of power, for speed and excessive power (loudness) do not mix well and will have a tendency to slow up the execution of fast tempos.

It is not the large amount of breath you blow into the instrument that creates a clear, penetrating tone, but rather the manner in which you expel the breath with the aid of the tongue, and the control of the breath after the tone is started.

Conducting

(Continued from page 15)

- the rhythm. Regular marches are two and grand marches four beat rhythms, waltzes are one beat, (except a valse lente, which is three beats), gavottes are usually four beat. The FIRST thing to note ALWAYS is the RHYTHMIC FORM.
2. Tempo—how fast does it move? We must always decide BEFORE we start about how fast we intend to go. Most numbers have a general tempo that gets best results for that particular number. Too much deviation from that tempo causes difficulty in keeping a good rhythm, and if too rapid, some players fail to play the notes or else "muss them up" badly. Often the composer helps us by placing words at the beginning of the number to indicate the general tempo. For example, presto, allegro moderato, andante, lento, etc. In addition to the general tempo we must observe the changes in tempo—ritard, accelerando, etc. We can also hum the melody and thus get the feeling of the movement best suited to it. Listening to radio concerts, good phonograph records, and practice in timing with a metronome will help to "set" the tempos in your mind.

(Turn to page 39)

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A. B. A. FORUM

News of the American Bandmasters Association

A Busy Man

In Fort Wayne, Indiana, John L. Verweire and his News-Sentinel Band are spreading good cheer and happiness among the boys of the CCC camps, the schools, and in public halls. The band plays weekly concerts for the boys in the camps.

Just Resting

Peter Buys, taking his first vacation in twenty-seven years, sends his season's greetings to fellow members of the A. B. A. The last thing before he set out on his vacation was to dedicate a new march of college songs to George Washington University. Mr. Buys conducted the first performance of the new march at the football game with Alabama in Washington.

Iowa Leads Again

The old state of Iowa, which blazed the trail in band tax legislation, is leading again. This time it is band shells. The latest erection of this nature is in Fort Dodge, much to the delight of Karl L. King, bandmaster there. Mr. King's band will contribute the city's share of the total cost by playing a part of its regular summer series without compensation. This is a WPA project, and it is estimated that the music pavilion will cost \$24,500. Mr. King says, "I am sure the new band shell will be an inspiration to the band and an incentive to greater musical progress in this city."

The Federal government has built shells like this at Sioux City and Ames, Iowa, and the work will begin on the Fort Dodge construction early this spring. Mr. King is enthusiastic over this government work. "It took plenty of effort to get these projects O. K'd. Probably some of the brethren in the other states can get busy and have a few of the same."

A Real Treat

Music lovers in and around Hamilton, Canada, experienced an unusually thrilling treat during the latter part of November when Capt. R. B. Hayward, distinguished Canadian composer and conductor of the Toronto Concert Band, as guest conductor took the baton of Capt. Harry A. Stares and led the famous Band of the 91st Highlanders in a complete program of his own compositions.

Over 2,500 people attended the concert, and, according to the "Hamilton Spectator," "The delighted audience accorded each performance thunderous applause. The concert was, in truth, a revelation of the capacity of the band, the dynamic force and ability of Capt. Stares, and the genius of one of Canada's own composers."

Members who had their radios tuned in on the Carborundum program, over NBC from 6:30 to 7 p. m., Dec. 28, were delighted to hear the "Kablegram March," a composition by one of the brethren, Howard Bronson, Mt. Morris, Ill.

What More Could They Ask?

A rodeo, a barbecue, and a visit to the A. and M. College of Texas are among the inviting things promised the A. B. A. at the annual convention. If they follow Dick Dunn's suggestion to have it April 23 to 26. The 1936 convention is to be held in Houston, and since April 21 is Texas Independence Day that city is planning a celebration that will last the entire week. If the A. B. A. holds its annual meeting at this time, the city will build the celebration around the convention.

The following band conductors have been proposed for membership and they will be presented for consideration at the Houston convention:

Albert A. Becker, head of the music department, James Monroe High School, New York City; C. W. Beene, bandmaster, Panhandle, Texas; Joseph Brooks, director of Gateway City Band, Livingston, Montana; O. B. Carr, Houston, Mississippi; Amado Delgado, director, Hillsborough High School, Tampa, Florida; and Arthur L. Froemke, director, State Teachers College, Valley City, North Dakota.

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Interpreting

(Continued from page 19)

like melody played by cornet and trombone in unison. The tempo should not be hurried, but taken leisurely ($j = 96$ to 100), giving the solo instruments every chance to play expressively with a fine sustained tone and correct phrasing. The accompaniment background should be played very legato supporting the solo voices.

This slow movement is followed by an interesting transition passage which leads back to the original theme in alla breve, similar to the first allegro. This movement goes without pause into the finale, in which the brass reiterates the original theme in a contrapuntal manner, and the woodwinds have excellent opportunity in sweeping scale passages. The overture ends with a dramatic climax scored for brass and percussion with the final chord "tutti forza."

Although the work has been scored so as to take full advantage of the beautiful blends and contrasts of tone, offered by a band of symphonic instrumentation, it will be found playable by groups having less complete instrumentation, as all the essential parts for brass and alto clarinets, horns, oboes, etc., have been cued in other parts, and so indicated on the full conductor's score.

Red Band Roster

(Continued from page 10)

BARITONE SAXOPHONE: Howard Griesback, Maywood.

BASS SAXOPHONE: Walter Brownfield, Maywood.

By CLARINET: Melvin Breidenback, Belleville; Jack Dameron, Quincy; Franklin Fitzpatrick, Centralia; Vernon Fergue, Maywood; Tommy Graham, W. Frankfort; Robert Greenwell, Maywood; William Gross, Amundsen High, Chicago; William Holzner, Hobart, Ind.; Porter Irwin, Springfield; Bill Jackson, Quincy; Karl Klapka, Cicero; Elmer Kornet, Springfield; John Kritzer, Monmouth; Paul Lockbaum, Springfield; Meaton Douthill, Waukegan; Emerson Mejdrick, Downers Grove; Wilbur Newell, Beardstown; Joe Oberman, Urbana; Dale Parks, Taylorville; Bill Rhoades, Hobart, Ind.; Jerold Richards, Freeport; Robt. Toburen, Urbana; Louis Vacca, Collinsville; Billy Viebahn, Springfield.

CORNET and TRUMPET: Rex Beene, Panhandle, Texas; Averon Eisenstein, Senn High, Chicago; Victor Hoefner, Waukegan; Bob Hunter, Quincy; Bob Hutton, Springfield; Chas. Jones, Hobart, Ind.; Jack Lowman, Amundsen High, Chicago; Sidney Mear, Whitewater, Wisc.; Joe Phelps, Beardstown; Ralph Trost, Taylorville.

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ALTO CLARINET: Leslie Hicks, Joliet; Robert Irwin, Freeport; Edw. Maleja, Waukegan.

BASS CLARINET: William Brewster, Joliet; Victor Schuster, Downers Grove.
ALTO SAXOPHONE: Robt. Bartusek, Harrison High, Chicago; Kenneth Pope, Hobart, Ind.; Jack Williamson, Joliet.

TENOR SAXOPHONE: Norman Hammel, Belleville; Wayne Kimball, Harvard.

BARITONE SAXOPHONE: Roscoe Bowers, Waukegan; Robert Hay, Centralia.

BASS VIOLIN: Harold Walters, Little Rock, Ark.

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CORNET: Frank Baird, Joliet; Edw. Bonn, Collinsville; Howard Burton, Elgin; Alec Cortner, Greenwood, Miss.; Eugene Eads, Urbana; Arthur Finney, Petersburg; Robert Lang, Joliet; Geo. Novy, Cicero; Robert Owens, Joliet; Elmer Slovacek, Harrison High, Chicago (Fluegel Horn).

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TYMPANI: Floyd Shrader, Quincy.

(Continued from page 35)

- Volume—does it start off loud or soft? In general is it a "noisy" or a "meek" type of number? Your position of attention and the preparatory downbeat warns the players as to the volume desired. Note also changes in volume called for in the various move-
ments and be sure that your di-
recting "pictures" those changes.
- Style—does it start in smooth or separated style? In general is it a smooth or marcato type of num-
ber? Here again we must note
changes of style throughout the
number and make sure the ges-
tures used "picture" those
changes.
- Details of structure—what
changes in rhythmic form are
found? Is there a D.C. or a D.S.?
(note carefully the location of the
sign to which you return) a coda?
(be sure to note the location of
that sign) any holds? any abrupt
pauses? any strains (with double
endings) which do not repeat?
All these details must be taken
in almost at a glance.
- Melody—who has the melody at
the beginning? Does it shift later
to other instruments? Of course
you should know at all times who
has the melody and give cues for
entrances for both melody and
accompaniment.
- Accompaniment—what is the
form used and who plays it? You
can often "steady" a group of
players by giving more attention
in your directing to the accom-
paniment voices. Sometimes the
melody or countermelody voices
may need more attention. You
will have to decide this as you
study the score and also by the
reaction of the players as you
direct.

Select rather simple numbers for

(Turn to page 41)

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Contest time! It is a thrill to every boy or girl, for it arouses in them the spirit of sporting competition. And mothers and fathers are proud of the school musicians who are so enthusiastic about these cultural events. It is with real sorrow that many find it impossible to send their boys and girls to the contests. The expenses, while not exorbitant, often are difficult to meet. And so it is that many of our finest school musicians never reach the contests.

This tragedy might be averted. In fact many parents have found a solution to the problem. Band parents clubs are busy right now raising funds to send worthy boys and girls to contests. Many of these groups have been working steadily since fall. A few even continued their activities during the summer. Collective efforts have succeeded where individual hopes might have failed.

They Pay Cash

One of the farsighted organizations is the Monroe, North Carolina, Band Parents Association. The members have been busy raising funds for new uniforms, equipment, and emergency needs since October. During that month the club had a booth at the county fair and cleared \$200. The Merchants Association donated \$200, and additional money has been raised by selling tickets to the mid-year concert. And now they have plans for a Jamboree of Fun sometime this month, and they expect appreciable returns from it.

This group of band parents has purchased new uniforms for their boys and girls, and they are quite proud of the fact that they were able to pay cash for them. But by no means have all of the activities of this association been held with a financial end in view. Several programs have been presented in which every musician in grammar school or high school was given an opportunity to participate.

This parents club was organized last August with Mrs. J. Hampton Price as president, and in it the band feels that it has a very loyal supporter. R. W. House is director of the band in Monroe.

Promised—75 New Members

Another band parents association which has been actively engaged in the business of supporting the school musicians is the Band Parents Club of North St. Paul, Minnesota. At present there are seventy-five members in the club, and the membership committee chairman promises that they will soon have 150 enthusiastic parents.

The officers of the club, organized by Elmer P. Magnell, band director, are Mrs. T. Blumell, president; Mrs. G. W. Schneeweis, vice-president; Mrs. Oliver Peterson, treasurer; and Adolph Johnson, secretary. Committee chairmen include Mrs. Roberts, constitution and by-laws; Mrs. George Stellow, membership; Mrs. Magnell, entertainment; and Mr. Stahlmen, ways and means.

The club meets the third Monday of every month and each meeting has

been enthusiastically attended. Band concerts, vaudeville acts, card parties—all are employed by the ways and means committee in raising funds in this music minded community.

Toys Do the Trick

Band parents club are busy down in Texas, too, as evidenced by the activities of the Mineala organization. This club is very young, but the members have already raised enough funds to purchase many necessities for their bandsters. During the Armistice celebration the club sold candy and sandwiches which were donated by townpeople. They have also been very successful in the selling of toys with slogans printed on them such as "Support the Band," or "Mineala Band." The mothers and fathers are planning now to buy new uniforms for the school musicians of Mineala.

Yes, dotted all over our country are mothers and fathers "behind the curtain in the Back Parlor" working, thinking, and planning for the success of their sons and daughters, their band, their orchestra. Their motives are prompted only by love, and they neither ask nor expect reward, only to stand in the shadow of that success for which they hold themselves responsible.

They're Working, Too

Mrs. Carl Meese is the busy president of the organization in Dover, Ohio. . . Bensenville, Illinois, band mothers are making ready their treasury in anticipation of a trip to the National for their boys and girls this spring. This club was organized in 1933, and sent the band to the National in Des Moines. . . Parents of the school musicians at Farragut High School, Chicago, are sponsoring socials, dances, and parties to raise funds for new instruments, and uniforms. . . When the Little Rock, Arkansas, High School Band made a trip to Pine Bluff recently the band and orchestra parents clubs furnished sandwiches, candy and fruit, which were sold on the train. These organizations paid the expenses of the group in making the trip.

Other parent clubs want to know what you are doing to meet your financial problems. They want to know what methods you have found most successful in raising funds. They want to know how you are going to send your boys and girls to the approaching contests.

Send us your suggestions and news of your activities now, so that parents where there are no organizations to meet such needs will find encouragement and benefit by reading what your groups are doing.

There is still time for the organization of a band parents club in every school where there are boys and girls who should be going to the contests. By sending us your suggestions right away, you may incite the organization of such groups and help some talented boy or girl to realize a life ambition by attending a contest.

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(Continued from page 39)

your first work in front of the band, orchestra, or glee club. It will pay you to practically memorize these first numbers, for you will feel much more confident. Study the score carefully, also the individual parts. Hum the melody and tap out the accompaniment figures. Ask your director or teacher to check on the gestures used to see that they really "picture" accurately and gracefully the musical style and ideas to be expressed.

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(Now turn to page 49)

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• • •



Kathryn Clark, drum major of the Elkhart (Indiana) High School Band, was the first to use the new "Junior Spinno," in the Chicagoland Music Festival Contest. She won FIRST PLACE against all competition, and she exclaims the new "Junior Spinno" the finest and fastest baton she has ever twirled. Both "Spinno's" are "lightning."

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Like, in every respect, but size. This speed twirler is particularly designed for fast exhibition and contest work. Recommended for two-baton twirling, and for junior and girl twirlers. Positively the fastest baton ever made. Length 32 inches, $\frac{3}{4}$ inch shaft; weight approximately 22 ounces.

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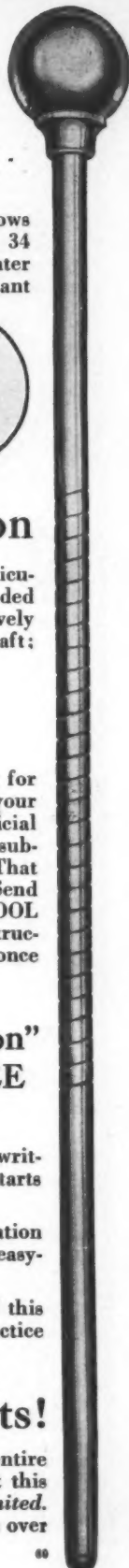
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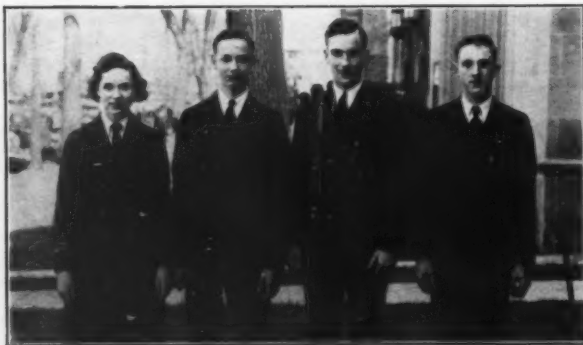


Ensemble Champions

AT THE 1935 NATIONAL CONTEST



HARRISON TECH. HIGH SCHOOL TROMBONE QUARTET, Chicago, Ill. The only second division winner, 1935 National Solo and Ensemble Contest. Left to right: Everett Maschek, Carl Berman, Clarence Kuncel, James Steff. Three of the four play Conn trombones, two playing Conquerors.



HOBART HIGH SCHOOL BRASS QUARTET, Hobart, Indiana. Second division winners, 1935 National Solo and Ensemble Contest. Solidly Conn equipped. Left to right: Shirley Hoos, euphonium; Robert Holzmer, Victor cornet; Morris Ferguson, Conn trombone; Carl Cope, Victor cornet.



MORTON HIGH SCHOOL TROMBONE QUARTET, Cicero, Ill. The only first division winner, 1935 National Solo and Ensemble Contest. Left to right: Eugene Ripkey, Edward Rendek, Joseph Beycek, Roy Hrubec. Each of these winners plays a Conn trombone.

IN the 1935 National High School Solo and Ensemble Contest Conn instruments won an overwhelming victory. In addition to the winning ensemble shown here, the majority of the solo events were won by players using Conn instruments. Of 191 winners, of which we have definite check, placing in 1st, 2nd, 3rd or 4th division, over half used Conn instruments. More Conns were used by these players than all other makes combined. Year after year similar results show Conn supremacy.

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HOBART HIGH SCHOOL BRASS SEXTET (below), Hobart, Indiana. Second division winners, 1935 National Solo and Ensemble Contest. Solid Conn equipment throughout. Left to right: Andy McLuckie, Bob MacPherson, Malcolm Averitt, Robert Mundell, Morris Ferguson, Donald Marrs.



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